

2nd Quarter Profit-Stampede Coming - March 10!

**Don't Let
Lent Sap
Profits!**

Publix Opinion

The Official Voice of Publix

**Don't Let
Lent Sap
Profits!**

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of February 28th, 1930

No. 25

UTILIZE HOME OFFICE CONTACT AIDS!

NEW SHOW ERA SOLD

CHATKIN CALLS FOR THEATRE RENOVATION

With the recent warm weather spell furnishing a clear indication that Spring is 'just around the corner,' David J. Chatkin, General Director of Theatre Management, called upon all Publix to start planning how to brighten up and freshen theatres for the new season.

"At about this time of the year," declared Mr. Chatkin, "most people's minds are beginning to drift toward the cool and colorful freshness of outdoors.

This atmosphere should be represented in our theatres.

Maybe soap and water will do it. Perhaps new paint will give the desired refreshing and renewed appearance.

"Now is the time to start thinking about Spring house-cleaning. Each theatre should be thoroughly gone over from basement to roof.

"The warm winter colors of your draperies, hangings, lamp coverings, etc., should be changed to the brighter and fresher colors suggesting Spring and outdoors.

"Inasmuch as a large percentage of your patrons are women, most of them house-keepers, they are bound to notice and criticize the cleanliness and decorations of your theatre. Not only will they notice it but they will talk about the appearance of your house, your entertainment and hospitality. Therefore, put your house in order. Now is the time. Spring is the most attractive of all the four seasons, and its fresh, colorful appeal should be reflected in every one of our theatres."

See your local florists about decorating your lobbies with flowers. Your Bound Volume of Publix Opinion, Week of March 30th, page 11, column 5, will give you the details of this tie-up. Also, in preparing for the cool, summer tones in lighting effects, see Publix Opinion, Week of June 8th, page 6, column 1, 2 and 3, for helpful lighting hints.

DETROIT THEATRE ADDED TO PUBLIX

Latest addition to the rapidly growing roster of Publix Theatres is the Ramona, Detroit, acquisition of which was announced last week by Division Director Walter Immerman.

The Ramona, a 2,300 seat house in one of the most progressive districts of Detroit, will be operated on a second run policy, with two changes a week.

'LIVE' LOBBY

Unique among live lobby attractions is one at the Michigan Theatre, Detroit, where Ralph R. Richardson, whose home is in Detroit, gives instruction in contract and auction bridge on the mezzanine each afternoon from 2 to 5.

The contract bridge fever is prevalent in Detroit, and Mr. Richardson is considered second only to Work himself at contract. He was persuaded to conduct the series of lessons at the Michigan by Walter Immerman, Division Director, who conceived the idea of capitalizing on the popular interest in contract bridge.

'SARAH AND SON' IS YEAR'S BEST HEART DRAMA

Classifying "Sarah and Son," as the greatest mother picture ever made, A. M. Botsford, General Director of Advertising and Publicity for Publix, confidently predicts it will make barrels of money at any theatre if properly handled.

One of Mr. Botsford's many duties is to pre-view every picture that plays the Publix circuit. Somewhat reticent by nature, seldom has he displayed the enthusiasm in boosting any picture as he did in commenting on "Sarah and Son."

"It is far better than 'Sorrel and Son' or any mother picture ever made," declared Mr. Botsford. "Ruth Chatterton does the finest work anybody has contributed to the screen to-date, with no exceptions, including the greatest screen personalities one can think of. The entire cast is marvelous! The story is splendid. It will have a tremendous kick for women and,

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PUBLIX LEADS IN EXPLOITING TALKIES

Following the instructions of President Sam Katz to sell the public on the startling revolution in entertainment effected by the new show world era, a furor of activity is sweeping all along the line of Publix operation. The objective is the drenching of local communities with the remarkable entertainment and educational advantages brought to them by talking pictures.

Old policies of operation, old formulae, old ideas and methods have been generally and unceremoniously scrapped. The new problem has been approached from a new view-point. The entire field of an individual theatre's operation has been carefully and intelligently re-analyzed from the new status it enjoys as a result of the vigorous life-giving

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'Vagabond King' Previews Rouse Men in Field

Previews of "The Vagabond King" in the field have made Publix showmen everywhere doubly enthusiastic over the picture. Here are excerpts from typical wires to Mr. D. J. Chatkin:

"Preview tremendous success all boys just as enthusiastic about picture as anyone in home office and bound to react with their efforts." —E. R. Ruben.

"It exceeds our greatest expectations. The men are positively amazed and enthusiastic beyond words. It is unquestionably the most valuable piece of motion picture property ever released and we will handle it accordingly."

—John J. Friedl.

NEW BENEFITS MUST BALANCE ADDED COSTS

With many Home Office departments enlarging their activities and staffs so as to come in closer contact with the men in the field, President Sam Katz now calls for a more general and intense utilization of the facilities available under the new plan. Unless this is done, he points out, the additional expense and effort involved will

not be justified, and efficiency of the organization as a whole, seriously impaired.

"In order to enable the operations in the field to benefit more directly by the advice and experience of specialized experts," declared Mr. Katz, "many Home Office departments have gone to considerable added expense to enlarge their activities so that their representatives might personally contact every field of Publix activity.

Much Expansion

"Thus, the Booking department has created the positions of divisional booking directors, to supplement the district bookers already in the field. The Advertising Department has appointed divisional and district publicity men to supervise the functions of advertising in the individual theatres. The same is true of the Music, Maintenance and many other Home Office departments.

"This departmental expansion represents a great added operating expense, a proportionate part of which is carried by each theatre as a Home Office overhead. Sound business policy dictates that for every additional expense, there should be a corresponding additional gain to the individual theatre. Are you getting it? If not, then there is something wrong with your operation, and that deficiency must be remedied at once.

Carefully Planned

"This new policy of departmental expansion was instigated, not as a hurried experiment but as a result of careful deliberation on the part of all Home Office executives. The pros and cons were carefully weighed, and the new plan was put into effect only because the sober judgment and mature experience of seasoned executives

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CRITERION HITS BOX OFFICE PEAK

Exceeding the most sanguine expectations of Paramount and Publix Home Office executives, the first four days of "The Vagabond King" at the New York Criterion theatre have broken nearly every record ever attained by that famous Home of Paramount Super-Hits.

Manager John P. Goring, of the Criterion, sends in the following report for Thursday, Friday, Saturday and Sunday of last week; which represent the first four days of this stupendous picture's run:

Every daily record broken with high gross of \$4244.00 for a Saturday with a seating capacity of 878. This extraordinary gross due to the fact that the previous \$2.00 top was boosted to \$2.50. Not a single complaint was received at the raise, and the box-office reports a faster sale of top price seats than of any of the others.

This sentiment will doubt-

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Support of Lobby Merchandising Plan Asked

Full hearted support of the newly created Lobby Merchandising Department is demanded by President Sam Katz as part of the program to fully take advantage of every possible source of income. In a statement issued to managers Mr. Katz states:

"In an effort to tap every possible source of theatre revenue for the good of Publix and everyone connected with it, the Lobby Merchandising Department was organized and is at present actively engaged installing candy vending machines in our theatres. I realize that not all theatres can get these machines as rapidly as managers desire, but a whole hearted effort is being made to equip the entire circuit just as fast as the venders are manufactured.

"For the best possible returns, these machines should be placed in advantageous spots. All managers should apply serious thought in aiding M. Schosberg, head of the department, to place the vending machines, and to exploit their revenue possibilities."

Important!

On premiere performances of "The Vagabond King," Publix managers are being instructed to "break" the show with an intermission on the scene where the herald for the Burgundians receives the ultimatum from the king of France. By order of Mr. Chatkin, transmitted yesterday to all division directors, insert-trailer, or slide reading "Four Minute Intermission," will be shown. At the expiration of that period, a bugler, dressed as a royal herald (not an ad-accessory) will sound off a few notes of "assembly," and the picture will continue. After the premiere, try 1 or 2 minute intermissions, bringing up lights with no music after the word "Intermission."

USE THIS MONEY-TIP!!

Get program-directors of local radio stations, ball rooms, and music dealers to start today drenching the community with the two hit tunes of "The Vagabond King." These two tunes are "Only A Rose" and "The Song Of The Vagabonds," both of which have often been recorded. Every orchestra has a set of orchestrations. Dennis King, and Jeanette MacDonald, stars of the picture, are also recording stars. Make your tie-ups now, so they'll be constantly working for you up to the date of your showing. This is one of those times when musical exploitation of a picture, far in advance, will help tremendously at the box office. Start today, and be sure that you get tie-up announcements on the tunes. Never mind the fact that you don't yet know your playdate or even what theatre gets the picture. A local Publix theatre gets it—maybe yours—and it doesn't matter. Alert City Managers will see to it that starting today, the picture that is expected to be the industry's gross-record-breaker for all time, gets off to a properly timed exploitation start.

PUBLIX LEADS IN EXPLOITING TALKIES

(Continued from Page One)

blood the talking picture has injected into the industry. All show business, taking its cue from Publix, is awake to its new problem, alert, fighting, energetic, broadcasting throughout the length and breadth of the land, the dawn of a new era in entertainment and harnessing it to increased box-office grosses.

A striking example of this new spirit is furnished by a message sent by Division Manager M. M. Rubens to all theatre managers in Illinois and Indiana. This message is re-printed, not only because it illustrates the aroused showmanship consciousness that prevails in the field but because it's shrewd analysis of operating methods cannot help but be useful to every theatre operating under the Publix banner.

Mr. Ruben's message is as follows:

"You are operating the greatest theatre in the country and are daily presenting programs with the same orchestral accompaniment, the same famous stars, rendering identically the same performance given in New York City or other metropolitan centers.

This has come about through the wonders of talking pictures. You must be alive to this fact, yourself, and your picture merchandising should be a constant reminder to your patrons of the great wealth of entertainment and education available through talking pictures.

If you will combine the above with the realization of the necessity of keeping your theatre in a clean, inviting condition, and have your front sparkling with life and invitation to enter, your success as a showman is assured.

You now realize the vital importance your individual theatre is to Publix. In the last few weeks Indiana managers have been visited by Messrs. Katz, Zukor, Greenberg, Rubens, Dromey, Sandine and other men, who personally conveyed their reaction to the operations direct to the New York office.

I believe theatre operation can be classed under the following five important heads, and this office is going to cooperate and assist you daily, in order that they may have every attention:

- (a) Sound and Projection.
- (b) Short Subjects.
- (c) Proper running time of Show Schedules.
- (d) Exploitation and Merchandising.
- (e) Good Housekeeping.

Sound and Projection. Basically these are the things you are selling. If you are not able to give 100% sound and projection, you must advise me in your weekly letters, just what your problems are. I shall expect a report weekly on any bad condition until it is corrected.

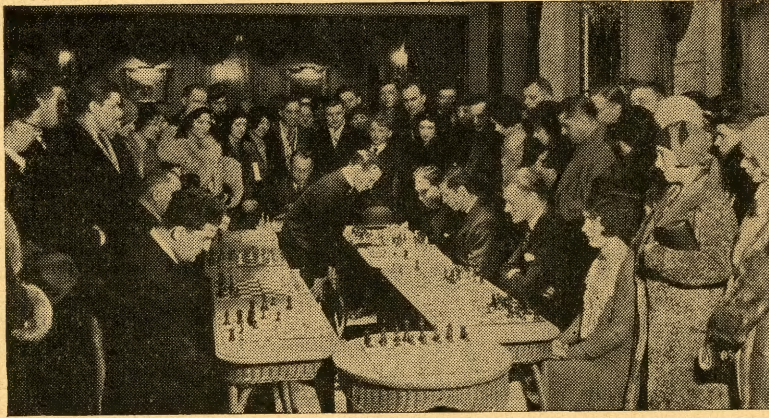
Short Subjects. Through short length features cleverly placed on your program, it is possible to sell any meritorious program feature that lacks drawing star or title. Your weekly letter should inform me of any short subject taken off a program, even for a single show, and your reason therefor.

Proper Running Time of Show Schedules. Within the next few weeks, you will receive model show schedules for week days, Sundays, and holidays, covering three, four and five shows a day; with and without stage attractions. The application of these schedules for your particular type operation will be discussed with you, personally, by either your District Manager or someone from this office.

Exploitation and Merchandising. In addition to the several valuable ideas furnished you through Publix Opinion, Mr. Lem Stewart's Department in New York City and

LIVE LOBBY-YOUR MOVE!

Truly a live lobby! Samuel Reshevsky, chess wizard who created a sensation nine years ago on his arrival in this country, and Nathan Rubin, Michigan State checker champ, were engaged for the lobby of the Michigan Theatre by Manager Ezra Levin. Patrons played with them—when they dared! Newspaper publicity as well as entertainment for the hold-outs. In addition, rare chess sets and boards were exhibited in mezzanine.



ADVERTISE YOUR SOUND NEWSREEL

Declaring that the sound newsreel is unquestionably one of the major entertainment units among short subjects, Mr. Katz told his cabinet meeting last week that he wanted the sound newsreel stressed in advertising as well as in fullest measure of playing time.

'SARAH AND SON' WILL GET MONEY

(Continued from Page One) properly handled, it should make barrels of money."

This picture, of particular appeal to women, was directed by Dorothy Arzner, Paramount's great woman director. The screen play and dialogue are by Zoe Akins, noted playwright, who gave Ethel Barrymore her greatest vehicle, "De classe." The fan mail of Fredric March, the leading man, shows he is building up a big following among girls and women.

NEW APPOINTMENT

Harry Ashton has been appointed manager of the Rex, Greeley, Colorado.

Miss Woods' Department in Chicago, you will be visited, from time to time, by different men connected with the Indiana and Illinois divisions, in order that you may become acquainted and exchange various merchandising and exploitation ideas. The first man assigned is City Manager B. D. Hooton, of Waukegan, Ill., who will visit the Southern Indiana District, under the supervision of District Manager Guy Martin.

Good Housekeeping. Nearly all managers' letters received this week show that great strides have been made in connection with this phase of theatre operation. I am highly pleased with the interest you are showing, and I feel sure consistent improvement will be noted each week. M. E. Gottesman, connected with Department of Front House Operation, under the direction of C. L. Stoddard of the New York office, has been assigned to the Indiana division and will render valuable assistance.

You have recently heard, or will hear in the near future, a film speech made by Mr. Sam Katz to our managers. Mr. Katz particularly calls attention to existing opportunities, and the fact that Divisional Directors, District Managers and other important positions are filled by our managers in the field. My ambition and objective is to assist you in such a manner that the ultimate result will be the greatest number of appointments to such positions from the Illinois and Indiana division."

MANAGERS MUST UTILIZE NEW AIDS

(Continued from Page One) tive showmen decided that several minds working on a problem are better than one. It is essential, therefore, in order to preserve the favorable balance between profit and expense, that all these minds and all the added facilities provided by the new plan be utilized to the fullest extent.

"The Home Office is your Service Station, for advice, materials and the necessary details of your operation. Any man who fails to avail himself of the potential profit possibilities of this Service Station is neither a showman nor a business man, and as such, has no place in Publix."

OPENING HUNCH!

Selling the Womens' City Club of Rochester the idea that the opening of "The Vagabond King" at the Eastman Theatre was so important an event in the civic and social life of the city that it warranted full representation of the club, Manager Robert E. Slote made arrangements for the club to take one-half of the house for the opening. In this manner he has guaranteed a great opening for the picture, with every indication that the impetus thus acquired will last through the entire engagement.

CRITERION HITS BOX OFFICE PEAK

(Continued from Page One) lessly be echoed in other cities where prices will be raised, the public realizing the extra value of the attraction and being willing to pay for it. Sale of sheet music, records, and souvenir programs have reached a record volume in a proportion similar to the increase in ticket receipts.

An additional row of seats has been added to the orchestra. Tickets for these at \$2.50 sell as rapidly as anywhere else in the house without any complaints from the occupants after the show. Comment from all patrons seems to be enthusiastically and sincerely excellent. "The Vagabond King" has thus not only broken all records for grosses, but also all records for favorable audience reaction.

'BUDDY' BREAKS PARAMOUNT RECORDS

Buddy Rogers, youngest Paramount star, proved to be the biggest attraction ever presented at the Paramount Theatre in New York when his personal appearance drew crowds that shattered all existing box-office records.

The opening day total of \$14,000 was \$800 above the previous high mark. On the following day, Saturday, a new house record of \$20,700 was established, eclipsing the \$20,100 mark last New Year's Eve at \$1.50 prices. A total of 24,700 person saw the six deluxe shows on Saturday, although the seating capacity of the house is only 22,000 for six hours. Popular prices prevailed.

Manager S. L. Barutio and his staff operated at an efficiency of 110 per cent in handling these mammoth crowds. At 1 o'clock Saturday night, for the first deluxe midnight show ever presented on Broadway, great throngs still were standing patiently, waiting for a spill.

Hourly slips on the advancing totals of business were distributed during the march toward a \$100,000 week. The previous weekly record was \$93,309, during New Year's week with "Pointed Heels" as the screen attraction at \$1.50 top for New Year's Eve.

The feature picture during Rogers' engagement was "Roadhouse Nights," with Clayton, Jackson & Durante, Helen Morgan and Charles Ruggles.

The policy of the Piccadilly Theatre, Rochester, N. Y., is six acts of vaudeville with the feature picture.

INSTITUTIONALIZING THE THEATRE!

A ticket-selling suggestion oft repeated in Publix Opinion, that has been effectively put to use by Earl Hall Payne, of the Publix Lexington, Ky., theatres, is reproduced below. The smaller boxes appeared on the front pages of the Lexington Herald, supplementing the larger institutional display ads, also seen below.

Take Them to the Movies

WHEN pictures that particularly please the children are shown they should be given the opportunity of seeing them.

So many pictures both instruct and entertain them.

To find out where they are showing, read The Herald's "Amusement" advertising daily.

It is a guide to all the good plays in Lexington both for children and adults.

The Play's The Thing

When that photo-play which you have been waiting to see comes along, be sure you know when and where it is showing.

The sure way to such information is the "Amusement" advertising in The Herald. The programs in Lexington's best theatres are always listed in its columns.

To the Movies They Will Go

With so many good theatres in Lexington showing the latest moving and talking pictures, it is easy to go where you wish and find exactly the program that appeals to you.

Tonight's programs are listed today in The Herald's "Amusement" columns. Consult them for daily announcements.

Check the Movie Programs Daily

In that way you will not miss your favorite star or the last "talking" picture you are waiting to see.

Somewhere in Lexington these pictures are sure to be shown. Find out exactly when and where.

Consult the "Amusement" advertising in The Herald. It contains the programs of the best theaters every day.

Tonight's Picture Plays

All over Lexington the best Motion Picture Theaters are endeavoring to give their patrons the most attractive entertainment possible.

They tell you today in The Herald's "Amusement" advertising what is being featured tonight in your favorite theater.

Make your choice from programs listed there.

Reel News

Picture Programs and where to find just the tonight—advance information—of coming attractions and other interesting announcements featured daily in The Herald.

Consult the "Amusement" advertising in The Herald. There are listed the best theaters with their programs for tonight.

Dad Takes The Family To A Good Picture

A FAR HAPPIER evening results for everybody when Dad takes the family en masse to the pictures.

He can find out just those are showing which both the kiddies and grown-ups will enjoy, by looking through The Herald's "Amusement" advertising.

Printed Daily in The Herald are the programs of Lexington's best theaters.

Drop In to See the New Picture

IF YOU find yourself getting weary with a round of duties—stop for a while and spend a restful hour or two in one of Lexington's good picture theaters.

The Program will refresh, entertain you and renew your ebbing energy.

Consult the "Amusement" columns in The Herald today. There are listed the announcements of Lexington's best theaters.

FASHION SHOWS GREAT LENTEN AMMUNITION

Most effective among the aids to the Publix showman combatting the Lenten slump is the Spring Fashion Show, centering pre-Easter spring style interest in the theatre and providing a house-packing added attraction.

Promoted in connection with a leading local department store, or in conjunction with a newspaper and a group of stores and specialty shops, no opprobrium can be attached to the theatre in any way for this sort of effort in Lent. The fashion show is simply a culmination of the activity of the store or stores in popularizing spring styles for pre-Easter buying.

They Want Them

Of great assistance in securing a fashion show for your theatre is the fact that "Spring Style Show" looms large on the calendar of the alert department store advertising man, whose merchandising program is in most cases as intensive as that of the theatre. The progressive department store will hold some sort of style show before Easter, whether or not it has the co-operation of a theatre.

Procuring a theatre for his Fashion Show signalizes a victory to the merchandiser, for in this way he can secure far greater circulation and attention than is possible in the limited space available in his store. This being the case, all that is necessary in many cases to promote a style show is to signify, in as restrained a manner as you can, that it is not impossible to tie-up with your theatre for this purpose.

Let Them Pay

With preliminary negotiations placed on this plane, the merchandiser will immediately proceed to sell you on the idea, and in so doing he will take upon himself the burden of expense. Smart showmen will find that the department store will promise to assume every cost, including advertising, talent, production and staging costs, and music, in the event that the theatre has no orchestra. As a result, the department store, probably the only local user of full-page space, will center all its advertising for a week or more upon the theatre and all its attractions.

Enlisting a newspaper, which will promote the co-operation of practically every prominent store and shop in the city, is even more effective, for such a tie-up will assure much more newspaper space, diversify interest, and culminate in a special section devoted to the show.

RCA Theremin Interests N. Y. Paramount Patrons

An RCA Theremin in the Music Room of the New York Paramount is attracting a great deal of attention, according to Manager S. L. Barutio. It is played at regular intervals by Lionel Partegas, and the uniqueness of the instrument, which "draws music from the ether," excites much patron comment.

Managers wishing to duplicate this live lobby stunt, particularly in connection with their music sales booths, should experience little difficulty in securing an operator, since anyone who can hum a tune can play it. Information concerning the Theremin, and possibly a great deal of cooperation, may be secured from your local dealer handling RCA radios.

SPACE IN 'WAR CRY'

H. J. Thacher, manager of the Tivoli Theatre in Michigan City, Ind., has the distinction of being the first Publix showman to win space in "The War Cry," the official newspaper of the Salvation Army. His picture was used in the publication with a story about his co-operation with Army relief by staging potato matinees, food matinees and other benefits.

HOT TIP!

The March issue of "Science and Invention" devotes its four color cover and its opening story to an account of the filming of the picture "Burning Up" at the Riverside Speedway on the West Coast.

Make use of that cover and tear sheets of the story for one-sheets, lobby panels, etc., and impress your patrons with the fact that "Burning Up" was filmed and recorded from the front of a racing car traveling at 100 miles an hour!

'VAGABOND KING' MUSICAL AIDS READY

Announcement has been made by Boris Morros, General Music Director for Public, that all material on "The Vagabond King" promised by the Music Department is now ready for distribution.

Most important of these aids is a film overture, similar to the "Love Parade" overture, which is being used in conjunction with the \$2.00 showing of "The Vagabond King" at the Criterion Theatre in New York. It is conducted by David Mendoza, musical director attached to the Paramount Long Island Studios, who, in addition to his personal following in metropolitan centers, has a tremendous radio following throughout the country. Theatres desiring to use this in connection with "The Vagabond King" may book prints now through district bookers.

Theatres having orchestras should immediately get in touch with Mr. Morros for orchestrations of "Vagabond King" hit songs. These are arranged as overtures and as stage band numbers, and the tuneful numbers from the impressive Friml score of "The Vagabond King" lend themselves effectively to orchestral presentation. These arrangements, used in advance of the showing of the picture, should be tied in with the opening, by trailers in the case of the overture, and by announcements if used by the stage band.

A brilliant organ solo, also planned for use in advance of the picture, may be procured from the Music Department.

In addition to these aids, Publix Opinion will print a fader cue sheet on "The Vagabond King," worked out by Mr. Morros and Ludwig Berger, director of the picture, who is also a musician. Corrected to take into account the normal fader setting in each individual theatre, this should prove of tremendous importance to managers in the field as an assistance in bringing out the stirring climaxes in the film.

At the insistence of the Famous

SMASHING ALL RECORDS!

This front display at the Criterion Theatre on Broadway, New York, is pulling record breaking crowds to see Dennis King and Jeanette MacDonald in the new show world's finest achievement, "The Vagabond King." The great sign, with its heroic sized cutout of King, is in brilliant colors and catches every eye along the thronged street. A gross of \$4,244 on a single day set a new high mark for the house of super-hits.



Music Corporation, the Victor Company will immediately release its recordings of "Vagabond King" music. Records included in this release are No. 19987, "Song of the Vagabonds," sung by Dennis King with the Victor Mixed Chorus, and "Only a Rose," sung by Carolyn Thomson with the Victor Mixed Chorus; No. 22263, "If I Were King," sung by Dennis King; No. 19901, "Song of the Vagabonds" in fox trot tempo, and "Only a Rose," dance arrangements; No. 20512, "Huguette," played by Nat Shilkret's Orchestra, and No. 1448, "Only a Rose," sung by Richard Crookes.

THREE REVIEWS BY SAME PAPER

Critics will disagree on some pictures but not on a "Taming of the Shrew." Feeling that a certain amount of unanimity would help the picture immeasurably, City Manager Paul Witte of Decatur, Ill., promoted a newspaper stunt with that in mind.

The newspaper sent three critics to see the picture, and ran the three reviews simultaneously. A note explained that each reviewer was under the impression that only his version would be printed.

ASSIGNMENTS

J. Rosenfield, formerly manager of the Riviera, St. Paul, has become manager of the Paramount, St. Paul. A. Sosnosky, formerly city manager of North Minneapolis suburban theatres, replaced Rosenfield at the Riviera.

Russell Murphy, formerly assistant manager of Granada Theatre, Minneapolis, has replaced Charles Zinn as manager.

Mike Mayen has assumed charge of all suburban theatres in Minneapolis.

Thomas James, formerly city manager of Montgomery, succeeds Albert J. Donovan, as manager of the Scollay Square Theatre, Boston.

Harry Watts, city manager of Minneapolis, has resigned. Wm. C. O'Hare, formerly manager of the Paramount, St. Paul, has replaced Watts.

Dave Wells, manager of the Uptown, Minneapolis, has been transferred to manage the Paramount, Bismarck, N. D.

Charles Zinn, manager of the Granada, Minneapolis, was transferred to manage the Uptown Theatre, Minneapolis.

Weekly for Theatre Printed by Restaurant

The "Paramount Inn Chat," published weekly by a restaurant neighboring the Brooklyn Paramount, at no cost to the theatre is almost entirely devoted to that theatre, and backs up the name of the restaurant as evidence of the high opinion business men have of the theatre as a means of drawing people to the district.

The publication is packed with stories, pictures and institutional copy on the Brooklyn Paramount, all at no cost to the theatre, and is distributed in the restaurant, by mail, and in packages delivered by four leading stores. Coming out on Thursdays, it provides seven-day coverage on the Paramount programs, which open on Friday.

GET THIS BALLYHOO DISC!

Do you know there is a ballyhoo record on "The Vagabond King"? They only cost you 50 cents each. Order through L. L. Edwards at Home Office.

Here is what the record says and sings:

Excerpt of song by Dennis King, "Song of the Vagabonds" (Solo). Followed by talk:

That's the voice of Dennis King, New York's greatest musical romantic star, soon to make his debut in the greatest entertainment ever offered on stage and screen, Paramount's perfect all-Technicolor de luxe production of "The Vagabond King."

Excerpt Huguette Waltz.

In musical charm, in romance of story, in beauty of color, in magnificence of settings, neither stage nor screen has ever remotely approached the overpowering thrill of this great special production.

Full of fire, love-interest, gorgeousness, romance, heart appeal and overawing splendor, no words could possibly convey to you the gigantic treat that is in store for you when you see this picture.

Excerpt: "Song of the Vagabonds" Chorus.

No matter what you have ever seen in your life you have neither heard nor seen anything yet until you see "The Vagabond King."

'CHAUVE SOURIS' NEEDS SPECIAL SELLING

That the superior stage show, "Chauve Souris," requires unusual selling methods, is the consensus of opinion among Home Office executives who are busy preparing publicity material, lobby display aids, and advice on exploitation for the theatres at which the Balieff production will appear.

The experience gained in the campaign staged by Publicity Director Eugene A. Curtis of the Paramount in New Haven and George Florida, publicity agent traveling with the troupe, is the basis on which future activity with the unit will be conducted.

"Chauve Souris" has played in practically every capitol of Europe and has appeared for five seasons in New York and eastern cities. It has become a by-word in cosmopolitan circles, but is not a name attraction to motion picture audiences outside of New York. For that reason the greater part of all exploitation will have to be informative in character, selling the extraordinary achievement of the troupe in the showworld.

Specific advice from A. M. Botsford, Director of Publix Publicity, is as follows. Theatres must underline coming of the unit three weeks in advance in all newspaper advertising. German, French, Russian, Jewish, Polish, and other foreign papers should be used. The word "Russian" should not be used, the emphasis being, rather, on the international character of this revue. "Chauve Souris" should receive top billing over the picture with strong notices that there will be no advance in prices.

The New Haven and Boston campaigns were focused on newspaper ads and publicity which could best do the work of instructing readers. Lobby, screen, and radio were also employed in regular fashion, emphasis in each department being placed on the stage show rather than on the feature. Among the cautions to be exercised are first, not playing Balieff up above the revue since audiences may be expecting too much from him, secondly, comedy should be referred to as subtle rather than "fun fest," etc., thirdly, "on the stage" should be strongly emphasized since the modern tendency of putting stage shows on the screen will undoubtedly confuse many.

The reaction of those audiences in New Haven and Boston that had been properly sold proves that the unit will be a powerful drawing card wherever the public will be made to realize the record of achievement rolled up by this troupe of jolly, suave, and nimble comedians.

PUBLIX THEATRES



Feb. 14, 1930

FROM SCRATCH! BUT-

The race for the many money awards in the Second Quarter Prize Contest will start from scratch. The first day of the Second Quarter is the starting post; there will be no handicapped performers. And yet—what an edge those entries will have who are now bringing every element of operation to routine perfection!

Sure, they'll start from scratch—but they'll be way out in front, just the same! Do your grooming now, before the starting signal.

—V. M. M.

MERCHANTS OF ENTERTAINMENT

Correct Handling by Staff Inspires Patron Confidence

By CHESTER L. STODDARD

Director, Department of Front House Operation

When a responsible company sells a customer a bill of goods it stands behind its product and uses every legitimate means to see that the customer gets these goods with the least amount of worry and trouble.

That salesman is most successful who, in order to make his brand of product indispensable to the distributor and user, knows the product and inspires confidence in it and his company by his manner of contact with the customer.

The manager's bill of goods is the entertainment on his screen and stage. When patrons approach the box-office they do so because they have been sold a bill of goods. Correct handling on the part of the theatre staff is the finishing touch necessary to impress the



C. L. Stoddard

patron of looking first to your theatre when deciding where to buy entertainment.

For example the Newman Theatre, Kansas City, Mo., has long had the reputation of having one of the most intimate and individual atmospheres of any theatre in the country; as a matter of fact, it is an institution in that territory south and west of Chicago.

Super-Salesmanship

Manager George Baker, a graduate of the second class of the Managers' Training School, and his staff of assistants are using every means to maintain this reputation. Every effort is made to create in the service staff a group of super-salesmen to aid in further institutionalizing the name Publix and the Newman Theatre.

This reflection in the staff tends to enhance the pleasant, homelike atmosphere of the theatre. The patron is greeted by the cashier, doorman and usher with unfailingly pleasant courtesy, exhibited with an ease which is natural and effortless. Regular patrons are greeted with a "Good evening, sir" or "Ma'am." The members of the staff watch for opportunities to greet strangers in the same way.

Ushers are on the alert to assist patrons on or off with coats with just a murmured "May I help you, sir." The patron who hesitates, with indecision written on his face, is immediately greeted by the nearest usher with the pleasant, quiet statement, "This way for seats, sir" or "May I help you, ma'am." No unnecessary poses are struck; gestures and phrases are reduced to just the minimum necessary to get the patron quickly and easily to the best seats available.

Proper Teaching

This is brought about by calling to the attention of the staff points which are basic in caring for the convenience and comfort of the patron. These points, properly understood and executed assist to get him easily and quickly to seats. . . . The value of using a quiet, pleasant tone of voice when directing—the knack of catching the individual patron's eye and making announcements in a conversational tone of voice—answering patrons' questions with a direct answer, not a repetition of a stereotyped phrase—speaking with the voice modulated so that the patron is not embarrassed by other patrons' attention being attracted to his conversation.

Added to this is instruction on the elimination of stiff-armed gestures and an explanation of the importance played by the service staff in keeping the patron in the

'HOPE CHEST'

In connection with a recent article in Publix Opinion regarding furniture, offering chances for tie-ups, Morris Press of the Paramount Music Department suggests you might wish to associate the hit song of "Honey," namely, "In My Little Hope Chest" as a subject for a tie-up on account of the lyrics, which mention bridal gown and lingerie in connection with the hope chest.

"Honey" will be released just at about the June bridal season, and a tie-up of this kind should prove effective.

right frame of mind for the entertainment which he has come to enjoy.

Too Automatic

Down the street from the Newman is an opposition theatre which is considered one of the most finely appointed and architecturally beautiful theatres of the industry. There, too, the members of the staff are courteous; they know how to say, "Yes, sir," and "This way, please," but their actions and speech are stilted and mechanically perfect like the action of an automobile.

You get the feeling that everything that is said and done to you and for you is the rhetorical repetition of the lines of a catechism committed to memory and repeated with the expressionless effort of a robot. The atmosphere, for all of its warm red draperies and soft wood paneling, is one of chilled ice crystal and shining brass—no life—no warmth—no humanness.

In one instance the members of the staff are taught and shown the value and importance of naturalness and alert anticipation in handling the public. In the second instance the members of the staff are told what to do, but not why and how. The natural result is that instead of going about their work with the confidence born of knowledge and executing their jobs with the aid of their intelligence, they take on the appearance of a group of monkeys or parrots in action, doing something because they see others doing it—not because they have a definite reason.

Contact Important

The members of the service staffs are the direct representatives of the management in their contact with the individual patrons. How strong, weak or indifferent that contact is, is dependent upon the amount of effort spent teaching these members to make an individual contact that leaves a lasting, pleasant impression.

The interest evidenced in the patron's convenience and comfort, interest in locating lost articles, and the alertness in anticipating his wants are points which stimulate the feeling on the part of the people in your community that the theatre is theirs. These people are going to take just as much pride in it as the manager exhibits in conducting it.

Training, close supervision and constructive, intelligent instruction are the weapons with which he can develop an organization of alert, quick-thinking individuals who are worthy representatives of our company and whose welcoming smiles are the keys to success.

LIVELY "LIVE" LOBBY!

A further application of the "live" lobby idea comes from the Olympia Theatre, Boston, George Laby, Manager. The singing troubadour below is "Don" Humbert, the "Nick Lucas" of the bean town. The cut-outs, lobby posters and stills, and the illuminated marquee give some idea of the steps taken to sell "Sally." Results pictured below were made possible through the help of District Publicity Director Kayes. Note Postal Telegraph gag in front of box-office.



MANAGERS' SELF QUIZ!

Sound

The questions appearing below are designed as a self-quiz for all anxious to improve their standing in showmanship through self-education. Get information on those things you do not know. Don't lose out through indolence—the motion picture industry is progressing too rapidly for stick-in-the-muds!

QUESTIONS

1. What causes poor or noisy reproduction of sound? How will you correct this defect?
2. What should you do when the observer's equipment is not functioning?

Stop a moment before you read the answers. Can you answer correctly without reading another word? Check yourself!

ANSWERS

- 1 a) One of the amplifier or rectifier tubes may be burned out. Replace with a spare of the same type. For amplifier use, this must be a new tube.
- b) A receiver may be defective. Test the horns one by one.
- c) The film may be scratched or dirty.
- d) A reproducer may be defective. Test the reproducers.
- e) A fader may be defective. Check.
- f) One of the amplifier tubes may be defective. Take a new tube and try it in place

of each tube in turn, until the noisy one is located.

- g) The storage batteries may be dirty on top. See that they are kept clean.
 - h) The storage batteries may have been put in use too soon after charging, while still "gassing." About half an hour is required for "gassing" to cease completely.
 - i) There may be poor ground or loose connection at some point in the system. Examine all connections and tighten any found loose.
2. If the sound is not loud enough to enable the observer and the operator to hear each other, or if the buzzer is weak or inoperative, make sure that the switch on the box is pulled out and that the batteries are in good condition. Replace the batteries. Open the battery box by loosening a screw in the cover. If the trouble is not here check the line for shorts or opens.

Tie-Up With Auto Show Helps Sell 'Burning Up'

Booking of "Burning Up" at the Minnesota, Minneapolis, concurred with the Minneapolis Auto Show, and the theatre cashed in on tie-ups. The stage show was renamed the "Auto Show Frolic,"

and an auto exhibit in the lobby capitalized fully on the current local interest in automotive developments. With an auto-racing picture, the theatre presented such an effective counter-attraction that business took a sharp upward jump in spite of the auto-show competition.

PUBLIX USHERS APPEAR IN PHOTOPLAY

What of those who serve? Recognition has at last been accorded the courteous young men who patiently serve the patrons of all Publix theatres. They have been immortalized in a motion picture.

Plant this on the feature page of your Sunday paper!

Several squads of Publix ushers, those military young gentlemen who stand alert to serve in theatres from coast to coast, will be featured in Paramount's new show world film frolic, "Paramount On Parade," according to word from the Hollywood studios.

The Publix ushers will appear in a brief dance drill incorporated in the "Show Girls On Parade" number, which is one of the fifteen all-star units that make up the entire feature.

"Paramount on Parade," filmed under the supervision of Elsie Janis, is an intimate melange of cinematic entertainment which features the following stage and screen personalities in its cast:

Richard Arlen, Jean Arthur, William Austin, George Bancroft, Evelyn Brent, Mary Brian, Clive Brook, Virginia Bruce, Nancy Carroll, Ruth Chatterton, Maurice Chevalier, Gary Cooper, Leon Errol, Stuart Erwin, Kay Francis, Skeets Gallagher, Harry Green, Mitzi Green, James Hall, Neil Hamilton, Phillips Holmes, Helen Kane, Dennis King, Fredric March, David Newell, Jack Oakie, Warner Oland, Zelma O'Neal, Eugene Pallette, Joan Peers, William Powell, Charles "Buddy" Rogers, Lillian Roth, Stanley Smith, Regis Toomey and Fay Wray.

CUT-OUT POSTERS DRAW ATTENTION

Manager Paul Witte of the Lincoln Theatre, Decatur, Illinois, employed a series of life-like star posters, placed in conspicuous positions about the theatre front and lobby, to draw advance attention to a coming picture.

The house artist prepared the posters by means of projection lantern enlargements of press-book illustrations. They were used on stairways leading to the mezzanine; hanging from above the entrance doors and balanced on ropes in the lobby.

They were so life-like that the local newspaper's theatre reporter devoted a half-column of space to a discussion of the Decatur theatre's art department and the creation of these posters.

'HONEY' SONGS

The five songs from the Paramount production, "Honey," in the order of their importance are as follows:

"In My Little Hope Chest" (theme sung by Nancy Carroll).

"Sing, You Sinners" (sung by Lillian Roth, Little Mitzi and colored ensemble, also with colored dance chorus.)

"I Don't Need Atmosphere" (sung by Nancy Carroll and Stanley Smith, Lillian Roth and Skeets Gallagher, and Harry Green and ZaSu Pitts.)

"Let's Be Domestic" (sung by Lillian Roth and Skeets Gallagher, ZaSu Pitts and Harry Green.)

"What Is This Power I Have" (sung by Harry Green.)

SELLING "SARAH AND SON"

By RUSSELL HOLMAN,
Advertising Manager, Paramount Pictures
(Not for Publication)

See this before you sell it; you'll under-sell it if you don't. "Sarah and Son" is the big surprise package of the year. Right out of a clear sky the Paramount production department has dropped a box office knockout into our laps that certainly equals any drama yet presented in the talkies.

Here's a show that has the same popular ingredients as "The Trespasser" and should be sold in much the same way. It's a man-woman love and mother love theme combined. Plus one of the grandest performances of the year by Ruth Chatterton. ("Madame X" and "The Laughing Lady" made Chatterton a big star bet; "Sarah and Son" makes her The First Lady of the Screen!) Fredric March, Gilbert Emery and that great kid actor, Phillippe de Lacey, outdo themselves in support of Chatterton. Dorothy Arzner directed the show as only an intelligent woman with a heart could.

It's from the novel, "Sarah and Son," by Timothy Shea, a best seller in the \$2 Dodd, Mead edition and now published by Grosset & Dunlap at 75 cents with jacket and illustrations tying up with the picture. It was adapted to the screen by Zoe Akins, famous American playwright, author of a dozen big stage hits. Woman star—woman director—woman screenplay author. Maybe that's why this is the greatest woman picture of the year!

Chatterton is positively magnificent in this show! (You'll get her as a star from here on, so you might as well tell the folks about her.) She starts out as an ignorant German immigrant girl and finishes as a glamorous grand opera diva—and you believe her and are intensely wrapped up in her every minute. She sings very well. She loses a worthless husband and the one thing in the world she loves, her child. She fights her own ignorance and poverty—and becomes rich and famous. She fights a millionaire and his smart young lawyer for possession of her child—and wins the child—and the lawyer.

It's tense, heart-throb drama all the way. The woman will weep and have a gorgeous time. Men will blow their noses to hide tears and will try to swallow the lumps in their throats.

I wouldn't sell it as straight mother-love drama; they'll think it's old stuff and won't go for it.

I'd sell Chatterton big. They want her after "Madame X," "The Doctor's Secret," "The Laughing Lady" and her other hits. Sell her as the talkies' finest actress, The First Lady of the Screen.

Copy: Women! If fate stole your husband and your baby, would you have the courage to fight back as this woman did? . . . Come and see the dramatic battle of The World vs Sarah Storm. . . . From poverty to fame, from despair to great happiness—"Sarah and Son." . . . Remember "Sorrell and Son?"; you get the woman's side in "Sarah and Son" . . . She fought him for her child—and won his love.

Exploitation: Mother-and-son matinees. . . . Book tie-ups.

SELLING IDEAS FOR THEATRE PARTIES

In accordance with Mr. Katz' suggestion to convert members of local organizations, fraternal orders and industrial plants, into prospective theatre patrons, Robert Slote, manager of the Eastman Theatre, Rochester, N. Y., outlines the following plan of affecting such measures, as hereto used in his theatre:

1. When dealing with a head of an industrial organization, an endeavor is made to sell him the idea of giving his employees a theatre party along these lines. He is to offer his employees a regular 60c admission ticket to the Eastman for 45c. The employee thinks his boss made up the 15 cents difference and good will is built up for the employer. Another angle was for the employer to buy a block of tickets outright for 45c and give them direct to his employees, using this method for a get-together and a good-will builder for his business.

2. If the employer was not interested in either of the above two methods, the theatre was often able to tie-in with an athletic or benefit association, within the factory, which was anxious to earn money. The proposition as worked with the association within the plant has worked out the most successfully.

3. In approaching fraternities and schools, the theatre sells them on the angle of making money for themselves, for their own projects, which they could not otherwise make with so little effort. The theatre prints for them, at their expense, a special theatre party ticket which is stamped with a seal to insure against duplication by an outsider. These are sold by the organization, fraternity or school at the regular Eastman scale of 60c. All monies and unsold tickets are turned in by noon, on the day of the party and a complete settlement made. The theatre then pro-rates back to the organization on the following basis: up to 1000 tickets sold, 15% of the gross, over 1000 tickets sold 25%. In other words, at a 25% rate the organization receives 15 cents on every ticket they sell.

"The above method of theatre party contacts works to our advantage," says Slote. "It builds our week-day and especially our Monday business and brings patrons to the theatre who are not regular patrons, thereby giving us an opportunity of selling them our coming attractions and our institution."

"We have been quite successful since we have started this method of sales and some of our high-lights were—one theatre party with a girl's sorority which sold 2300 tickets, another sorority with 800 tickets and numerous other parties averaging from 200 to 500 tickets."

MURRAY RESIGNS

C. H. Murray, formerly manager of the Strand, Duluth, has been replaced by C. H. Spaeth. Murray is no longer with the company.

ous dummy in an original comedy playlet, "The Operation." The wise-cracking of Bergen, the dummy, and the pretty girl, who assists him is very entertaining. The audiences will get a close-up view of the ventriloquist giving them an idea how he does his work. This is a good opening subject on any bill and should appeal to both young and old. A good novelty act that will lend a bit of variety to a program.

3680 THE MAID'S NIGHT OUT with Bobby Watson. (8 min.) This is a domestic comedy with a novel twist to the play. The husband brings a business guest to dinner on the maid's night out. The wife plays the maid, and then the fun begins, because the guest takes a shine to this supposed maid. A neat comedy, dressed up, and will serve well in a number two spot with a dramatic feature.

3760 JAZZ REHEARSAL (10 min.) The scene is a Motion Picture Studio during the rehearsal of a singing and dancing film—photographed entirely in natural color. Pretty girls, snappy lyrics, and fast music—all of this is unified by the hustle and cross fire talk of film director who are rehearsing the show. The numbers played are: "Loose Ankles," "Low Down On the Low Down," "Wouldn't It Be Wonderful," "He's a Good Man to Have Around." A technical flash that is sure fire as a closing act.

TIFFANY

THE COSSACK'S BRIDE (11 min.) This is a subject in natural color, telling the story of a Russian Cossack whose bride is stolen from him and how he wins her back by means of song, dance and wine. Will add a touch of "class" to a bill, but lacks those elements that mean mass entertainment. Will go in spots only.

SELLING "THE LOCKED DOOR"

By BRUCE GALLUP
Advertising Director, United Artists
(Not for Publication)

This modern-day drama is 100 per cent. entertainment. Once you have aroused public interest in your showing, you will find the picture will create enough word of mouth advertising to let it carry on by itself.

"The Locked Door" is the type of jazz-mad, sex-charged picture that 1930 audiences relish. The action starts off aboard a whoopee boat, which is nothing short of a wild floating night club. There are two sets of eternal triangles interlocked through family ties. The tangle becomes all the more involved through murder. The result is a high powered story right up-to-the-minute in every particular.

Get this fact across in your ads, programs, publicity and throwaways.

Stress the fact that "The Locked Door" is a picturization of the tremendously successful stage hit, "The Sign on the Door." This play ran on Broadway for a solid season, in London for 14 months and has been translated into Spanish, French, German, Dutch and Czechoslovakian. The brilliant dialogue of the author, Channing Pollock, who wrote the stage and screen sensation, "The Fool," is to be found in "The Locked Door."

Rod LaRocque, Barbara Stanwyck, William Boyd, Betty Bronson, Mack Swain, Harry Stubbs and Zasu Pitts are in the cast. The fans know both LaRocque and Bronson. Barbara Stanwyck is the Broadway stage star who played in "The Noose" and "Burlesque" the last mentioned play being known on the screen as "Dance of Life." William Boyd was headlined on Broadway in "What Price Glory?" playing the part of Sergeant Quirk. Mack Swain is the comic who was Charlie Chaplin's side-partner in "The Gold Rush."

Director-Producer George Fitzmaurice is the maker of some of the screen's biggest specials. His hits include Colleen Moore's "Lilac Time," Milton Sills "The Barker" and "His Captive Woman," and "The Man and the Moment."

In your ad copy concentrate on the mystery and fascinating love tangle that is part and parcel of the picture. Take plenty of space during your advance campaign and see that it runs for at least a week prior to your opening. Head your ads with teaser headlines reading "Two men, a woman, and the locked door of the past between them!" "How could a husband believe?" "Shadows of a woman's past go through locked doors!"

Text to accompany these headings should emphasize the glamorous dramatic aspects of the picture. Here is typical copy. Why should these two men ever meet? . . . one her husband . . . the other, a ghost from the past! Her secret had been safe! Hidden behind locked doors . . . only this man held the key!

What was to be his price of silence . . . now that he had something to gain . . . and his hand held the lash?"

The talking screen had never had such a drama as this! In a mighty torrent of emotions it sweeps on to a titanic climax! Drama to hold you spell-bound. Suspense to send blood pounding through your veins . . . while a woman struggles against fate in this mad carnival of love and life!

A mad moment of adventure . . . a gay and handsome admirer . . . love and laughter on a floating cabaret! Then the raid! The clang of bells! Shriill whistles in the night!—and the crash of locked doors being broken! But her secret had been safe! Her husband trusted her . . . suspected nothing! Behind locked doors she had kept her secret . . . but ghosts of a woman's past go through locked doors . . . and old lovers return!

A gay adventure had brought them together . . . music . . . wine . . . and the locked door of a private cabin on a floating cabaret. . . . Now she was a wife . . . and again they were behind locked doors! Her future, her happiness was at stake . . . and he alone held the key to the closet where the skeleton of the past lay hidden!

A Broadway hit played by a Broadway cast in a Broadway setting. Wild parties, whoopee boats, night life and heart escapades are high-spots in a thrilling picturization, a story of the modern generation. From behind the locked door of the past comes a former lover to cast a cloud over the life of a trusting and devoted wife. Compromised by circumstances what can she do to expose him and yet keep her husband's love? A woman's war with a society wolf in sheep's clothing.

Exploitation angles are many. Locked door ballyhoos and displays will help sell the title. Stage a locked door treasure quest, giving patrons dummy keys, a certain number of which open a door in your lobby. Those fortunate in gaining access get free tickets and prizes offered by merchants. Arrange for merchants' double trucks hinging on the gag line that "Telephone orders open The Locked Door to quick delivery."

SHORT REVIEWS OF SHORT FEATURES

By LOUIS NOTARIUS

Publix Theatres Booking Department

VITAPHONE

949 BUDDY TRAPS in "Sound Effects" (7 min.) Scene is a department store in which a young boy picks up drum sticks and gives an amazing exhibition of trick trap playing and dancing. This kid twirls a mean pair of sticks, taps a wicked buck and wing, giving 100% entertainment. He drums music out of chairs, washboards, pots and pans, glasses and screens. An unusually novel act. Some of the numbers which he drums, dances and signs, are as follows: "That Wonderful Boy Friend of Mine," "Am I Blue," "If You Were Mine," "Bashful Baby," "Stars and Stripes." An all-round good act to either open or close a program.

926-7 THE UNDER DOG with James Barton (20 min.) A two-reel subject in four scenes, showing a down-and-out and his dog. The tramp endeavors to satisfy his hunger by talking to the dog and telling him of the big feed that is in store for them as soon as they acquire some dough. The first thing you know you find Barton in an amateur show doing his usual dance and song, and finally winning the prize, to wind up with a big feed for him and his pet. It has comedy-drama elements and was written by Fred Allen. The act has appeal and with the clever eccentric dance of Barton to wind it up, should give good entertainment. He puts over a song entitled—"Cute, Cute Clarabelle," which is a sequel to his famous "Annabelle Lee." Will go well in a number two spot with a comedy feature.

930-1 HELLO THAR with Eddie Buzzell. (18 min.) This is a travesty on the Klondike gold rush with little Eddie Buzzell as a patent medicine salesman trifling with the girls and gamblers of a Yukon cabaret. Good comedy, with dancing and two songs, entitled as follows: "Eskimo Song" and "After You've Gone." The subject as a whole moves fast and is entertaining. Good with a dressed up dramatic feature. Should not be booked with a Western.

934 THE LETTER BOX (8 1/2 min.) A whimsical comedy of a little girl who wins the friendship of a grouchy grandfather and brings together her estranged parents with him. The child is played by little Sybil Lee—she is a precocious child and displays a whole lot of talent. THE LETTER BOX should appeal to parents and children. Good subject for the Saturdays and the Holidays.

939 JOE FRISCO in "The Benefit." (10 min.) Scene is a Stage Set. Frisco is well known as Broadway's Play Boy and is identified with a trick cigar and derby. He was the star of "The Follies," "Vanities," and a dozen Broadway shows; well known as an eccentric dancer and a comedian. Adapts his vaudeville act to the screen fairly well. His name should mean something in the larger towns. Consider it an opening act only, however. Some of the numbers played during his act are: "Just Because," "The One I Love," "When My Sugar Walks Down the Street."

947 THE OPERATION with Edgar Bergen. (9 1/2 min.) Two Scenes: The Park, and the Doctor's Office. This is a ventriloquist act in which Edgar Bergen, a popular vaudevillian, brings to life his fam-

Box Office Buddy

During the engagement of Buddy Rogers at the New York Paramount, the younger members of the shriller sex literally camped in the front rows. Many brought their lunches and refused to budge after seeing one show. The seats were needed for standees and new arrivals.

Eddie Hitchcock, director of publicity, induced Paul Ash to announce from the stage that Buddy would be glad to greet his friends and admirers at the stage door. Result: a much needed "spill" and a mob scene in Forty-fourth street that intrigued the news photographers.

'MR. A. J.', PIONEER GIANT OF INDUSTRY

DE LUXE OPERATIONS OWE GROWTH TO BALABAN GENIUS

A. J. Balaban. A name to conjure with in show business. An impressive, almost awe-inspiring name to be repeated respectfully as belonging to one of the pioneer giants of the amusement industry. Yet, to the countless thousands who know him simply as "Mr. A. J.," the name stands for a man, a human and lovable man, a man whom to know is to admire and like, a loyal friend, a sympathetic advisor, a considerate and appreciative boss, a devoted father of a family, a man who has not permitted his meteoric rise to fame and fortune to atrophy a single one of those essential human qualities which, more than anything else, contributed to his success.

No one will deny the creative, administrative and business genius of A. J. Balaban. Yet, other people have had these qualities who never attained his greatness in their chosen vocations. Why? Because they lacked his humaneness. There lies the secret, the motivating power and the sure, unflinching guide of his tremendous achievement.

Show business is the selling of entertainment; and entertainment, unlike socks or steel or soap or any other tangible merchandise, is distinctly an appeal to the human emotions. Being intensely human himself, and endowed with a wide and sympathetic understanding of his fellow men—their longings, aspirations, foibles, sense of joy, sorrow and risibility—he was able to accurately and unerringly gauge the character of entertainment which would most satisfy public demand.

Because the screechy, phonograph ballyhoo in the lobby of the Kedzie Theatre grated on his own ears, he logically assumed it would grate on the ears of others and immediately rooted it out. Because he himself keenly felt that a hot, stuffy and perspiring atmosphere was not conducive to the best reception of entertainment, he, in conjunction with his brother, installed cooling plants in theatres. Because he was himself susceptible to the warming glow of a cordial and courteous reception, he helped to institute the now famous Balaban and Katz system of Service.

Because he felt in his own soul a yearning for the beautiful, the romantic and the dream-like illusion which might serve as a temporary escape from the trials and banalities of every day life, he could help to rear magnificent dream palaces which soon spread to every section of the country. The spectacular success of Balaban and Katz Theatres, and later of Publix, which incorporated many fundamental B. & K. principles, bore eloquent testimony to the accuracy of the human instincts within the breast of A. J. Balaban.

Started Career 1909

One of the oldest men in show business, in point of experience, Mr. Balaban is comparatively a young man in the ordinary reckoning of age, being only forty. The beginning of his theatrical career carries us back to 1909, when he was working in a woolen mill in Chicago, putting in long, hard hours for which he received about \$10 a week. This income he augmented, however, by singing lyrics of illustrated song slides in one of Chicago's first movie theatres, which brought him \$2.50 nightly. He was not the only Balaban for whom show business possessed a lure, for his sister Ida, who was later Mrs. Sam Katz until her death in 1923, played the piano which accompanied him every night.

Of the men who were to be his

associates in the Balaban & Katz Corporation later, his older brother, Barney, was working for the Western Cold Storage Co. for \$25 a week, and Sam Katz was clerking and studying law in a Chicago lawyer's office in the daytime and supervising a few small theatres at night.

Out of these modest beginnings a huge organization was to grow, and so energetic and far-seeing were these young men that it was not long in taking shape. Their efforts brought into being the huge Balaban & Katz chain of theatres in Chicago, which, after affiliating with the Paramount Famous Lasky Corporation, became the nucleus of Publix Theatres.

Specializes in Production

In the course of these developments, the province of Mr. A. J. Balaban came to be the stage. He had his first opportunity to test his theories on vaudeville at the Circle Theatre, and they were so successful that vaudeville formed a much more integral portion of the program at the Central Park, later. As the group of theatres increased in number, he began to devote all of his time to booking and production, superintending presentations and all stage entertainment.

Under his supervision, vaudeville was speeded up, edited, and presented before a fresh and different background. Gradually the form of stage presentation found in Publix deluxe houses today was evolved. Pioneering, back in 1925, Mr. Balaban brought Paul Ash from the Coast and introduced the stage band policy at the McVickers Theatre. It was instantaneously successful, and the profession of "stage band leader and master of ceremonies" came into being.

When Balaban & Katz grew into the Publix Theatres Corporation, this type of entertainment was introduced at the Rivoli Theatre in New York City, and then the present system of unit shows, rotating about the circuit, was developed. In addition to the stage shows produced in New York, which played a coast-to-coast route, "B" units were produced in Chicago under Mr. Balaban, breaking in at the Oriental Theatre, and playing a short route in suburban Chicago, going from there to Detroit, Indianapolis, and St. Louis.

The ideas which were responsible for the creation of this vast network of entertainment date back to the time when Mr. Balaban was a song-plugger in an obscure little theatre on Chicago's West Side. "Mr. A. J."—an affectionate appellation by which thousands now address him—was profoundly impressed by the possibilities he saw in the motion picture exhibition field, and so strong were his convictions that he succeeded in inculcating the others with his enthusiasm.

The Beginning

In the little Kedzie, the theatre in which he sang in 1910, Mr. Balaban saw an opportunity to apply showmanly ideas with which his mind was replete even then.

HOME OFFICE DEPARTMENTS

Here is the fourteenth of a series of stories about Publix Home Office Department personalities who depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



A. J. BALABAN

General Director of Paramount Short Subjects and Stage Productions

Through application of these ideas, which he firmly believed would be not only practical but also profitable, and which oddly enough proved to be both when he did have a chance to put them to the test, he was convinced that the yet formless movie business could be raised to a higher plane.

His brother Barney was his ally, but their combined savings totalled only \$175, and every cent of their salaries was of necessity contributed to the support of the family. Under these circumstances it seemed unlikely that they would have a chance to enter the theatre business, and certainly not at that time.

In a characteristic spirit, however, they approached the owner of the Kedzie on the subject of leasing the house to them. This pioneer exhibitor was not a showman in any sense of the word, but operated the Kedzie as an adjunct of his ice cream parlors, of which he owned several. He was delighted to find someone willing to take his "white elephant" off his hands, and the two young Balabans found themselves in possession of the Kedzie Theatre, on a year's lease and at a rental of \$100 a month.

One could hardly dignify their acquisition by the name of theatre, for it was a store show. One hundred and ninety-two camp chairs masqueraded as seats, and they were old and rickety. Breakage was a problem which assumed serious proportions almost at once.

A Business Basis

But if the venture was not a theatre at first it rapidly became

and painstakingly planned, was conceived and built.

Vaudeville Improved

The Circle was large enough to justify the addition of vaudeville to the program, and in this connection Mr. A. J. shone. His were the efforts to enhance vaudeville by artistic treatment, and the advances for which he is responsible were to culminate in the highly specialized motion picture house presentation style of vaudeville today, a field of entertainment generally considered as distinct from vaudeville, so far-reaching were his accomplishments.

But the Balabans were not to be successful without having others attempt to follow in the trail they had blazed. Competition developed, and it was bitter competition. Unheeding they went ahead, setting standards, revolutionizing show-business, discarding precepts which were ages old and establishing new ones, only to discard these when progress antiquated them. More theatres came into their hands. By this time, they had become associated with Sam Katz, whose meteor-like career had been paralleling theirs. Mutually strengthened by the combination, the organization grew, and as it grew, the partners began to dream of a theatre which would eclipse everything existing and surpass the most optimistic dreams.

This was in 1912. They planned what is now the Central Park Theatre in Chicago. It was to cost \$175,000, and it was to be more elaborate, more lavishly treated, than the most pretentious theatre up to that time. By 1915 their interests had developed to such an extent that the Central Park slipped out of the category of a dream and began to assume actual shape. By this time their requirements were even higher, and their concept of the ideal motion picture theatre had assumed such proportions of grandeur that the cost of molding it jumped one hundred thousand dollars, and when the house was finished and opened in October, 1917, it represented an outlay of \$275,000.

A Dream Comes True

A most unusual cost for a modern deluxe motion picture theatre, in 1917 it was a dream come true. All Chicago marvelled at the beauty and splendid proportions of the theatre, and it became more than a theatre. It was a show-place as well as a show-house, and when it opened, it instantly ran to capacity business. Balaban & Katz were right again.

The Central Park had 2400 seats, as against the 1200 seats of the largest theatre in Chicago theretofore. Not only that but these seats were actually upholstered, a radical innovation which patrons appreciated and interpreted as an interest in their comfort. A refrigeration system conceived by Barney Balaban out of his experience in the cold storage business was part of its equipment, and a symphony orchestra was one of the many features of the entertainment provided.

Here the story of A. J. Balaban becomes for a time the story of Balaban & Katz, for his efforts and activities are so inseparably associated with his firm that they can be described only by relating the accompanying progress of Balaban & Katz, in which they are reflected. His story is also the story of Balaban & Katz, and so, to a large degree, the story of Publix.

The Central Park embodied the fundamental precept of successful theatre operations as it was evolved by A. J. Balaban and his brothers, Sam Katz, Morris Katz and his other associates. To be successful, they believed, a theatre must give the utmost in entertainment to the public, entertainment of the kind the public wanted, at the lowest possible cost and in the most pleasant surroundings possible. In living up to the dictates

(Continued on Page Seven)

BALABAN VISION CREATED NEW THEATRE

(Continued from Page Six)

of this precept, Balaban & Katz found that such a theatre would be successful beyond the wildest of dreams. The Central park was so successful that profits from its operation enabled them to follow it with the Riviera, and then the Tivoli, within two short years.

The Tivoli

The Tivoli Theatre, on the south side of Chicago, was fully illustrative of a faculty which Balaban & Katz have always possessed, a faculty for capturing and holding the public fancy. To go to the Tivoli was to live for two hours a life of the utmost luxury, to get a glimpse of the splendor hitherto known only by the wealthy, and to slip into that regal, plutocratic character which most mortals fancy themselves so amply fitted to assume—and which so few may ever attain. Everything about the Tivoli and B. & K. theatres that followed lent itself to this. Lobbies and foyers and lounges, in themselves spacious beyond compare, were filled with excellent paintings, rare objects d'art, unusual and beautiful bric-a-brac, lavishly treated, but withal in a spirit of restraint and good taste.

Most important of all, patrons were entertained in a manner befitting a king. Nothing was spared to make the accompaniments of motion picture presentation more attractive and more pleasing than anything which had been known before. And all of this was available to anyone, rich or poor, for a trifling admission price.

Deluxe motion picture theatres, as they are known today, really date from the Riviera and Tivoli. So complete and modern was this theatre in every detail that it still stands as a model, and compares more than favorably with theatres which are now being built, despite the fact that it has been operated for over ten years.

Considering these things, it is no wonder that Balaban & Katz prospered, and that theatre after theatre was added to the rapidly growing chain operated by the organization. In swift succession the Chicago, Uptown, Roosevelt, McVickers, Oriental and Paradise were built or bought. By the time the Paradise was completed, Balaban & Katz were also operating the Norshore, Senate, Harding, Tower and Maryland Theatres, and had acquired the extensive Lubliner & Trinz, Ascher, Marks Brothers, and other circuits of theatres all over Chicago.

Constant Innovations

Specializing as A. J. Balaban did in the field of stage entertainment, many innovations which have assisted Publix in maintaining its pre-eminence in this field may be traced back, directly or indirectly, to him. Among his contributions have been Sunday symphony concerts, invaluable builders of early business which would not have materialized otherwise. Special weeks, such as "Syncopation Week" and "Take-a-Chance Week," brought unusual opportunity for the new and extraordinary. The latter, particularly, proved itself an excellent test of the esteem in which a theatre is held by its patrons, and at the same time provided excellent exploitation angles. The "Jazz versus Opera" idea is another innovation which has furnished excellent entertainment under one guise or another. Mr. Balaban was the first to instigate the "Live Lobby" idea, at the Riviera Theatre.

In Balaban & Katz theatres, too, organists were first given an opportunity to present feature solos, and out of this has grown an important portion of most present-day deluxe theatre programs.

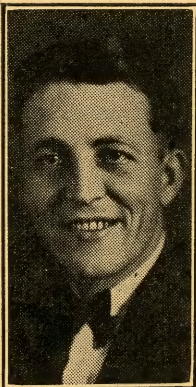
In trying out these ideas and

MEET THE BOYS!

To promote acquaintance, respect and mutual understanding of the splendid individuals who comprise Publix, these one-minute biographies are offered. They're not printed as vanity ticklers for the showmen here portrayed. We want the photo and biography of everyone in Publix.

J. C. STROUD

More than twenty years spent in show business, from program boy to manager, supplemented by a law degree from the University of Minnesota, gives J. C. Stroud, manager of the Capitol, St. Paul, Minn., a thorough understanding of showmanship which explains his successful use in Publix.



J. C. Stroud

After being admitted to the Minnesota bar, Stroud practiced law during the day and acted as assistant manager of the Park during the evening. In 1926, he discontinued the practice of law to become manager of the Forest Theatre. Later he managed other theatres in Minnesota, and also supervised five Hill suburban theatres in St. Paul. He received his present assignment at the Capitol in September, 1929.

BERT W. WINSTANLEY

Bert W. Winstanley, manager of the Saenger Theatre, New Orleans, La., has been with Publix since its merger with Kunsky Theatres, at which time he was employed as assistant manager at the Capitol, Detroit.



B. W. Winstanley

A business college graduate, who also studied for his Bachelor of Engineering degree at Jefferson, Detroit, Winstanley had all the requisites for his craft when he entered the building line as a general contractor in association with his father in 1914. He remained in this trade for three years, when the war broke out and he entered the army. He returned to Detroit after the war as a commissioned officer, and joined the Detroit Trust Co., with which company he was associated until 1922, when he left to join the Kunsky Theatres at the Capitol. After remaining there for six years, Winstanley came to the New York Paramount as assistant manager, from where he was promoted to his present position.

WALLY AKIN

Wally Akin, manager of the Arcadia, Dallas, Texas, brings to his position a wealth of sound motion picture knowledge, gained through his many years of film selling experience, and intensive business training acquired at the LaGrange Business College in Chicago, Illinois.

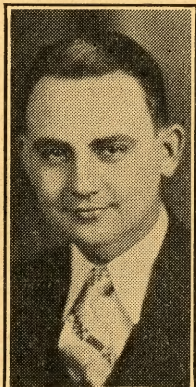


Wally Akin

His first three years in the theatre game were spent with the E. E. Fulton Moving Picture Supply Co., selling film. In 1922 Akin travelled east to New York and got a job with the American Film Co. as salesman. He remained with the firm until it dissolved in 1924, at which time he obtained a job, in the same capacity, with the Selznick Film Exchange, St. Louis. When that organization disbanded, Akin joined the Pathe Film Exchange. After managing various theatres in Missouri, he joined Publix in August, 1929, and was assigned to his present post.

ROBERT Y. HAMPTON

Robert Y. Hampton, manager of the Saenger Theatre, Alexandria, La., has been thoroughly schooled in the rudiments of the theatre, having started his theatrical career while attending engineering school.



R. Y. Hampton

Hampton brings to his position, a sound training in business methods and sales efforts, acquired during his employment by a Pine Bluff, Ark., bank and also while assisting his father, who was district manager of the Stimpson Computing Scale Co. at the time. Prior to his appointment at the Saenger, Hampton was assistant manager of the Best Theatre, Pine Bluff, Ark.

JOHN B. GOODWIN

Manager John B. Goodwin, of Aster Theatre, Minneapolis, is a graduate of the Theatre Managers' School and the University of Minnesota, as well as having been an instructor at the College of St. Thomas, St. Louis.



J. B. Goodwin

While attending the fifth session of the Managers' school, Goodwin was assigned to the New York Paramount and Rialto theatres, also to various operations in the South, so that he might supplement his theoretical theatre knowledge with a practical slant on show business. Goodwin has had a thorough training in business methods, having been engaged by the Thomas Edison organization to study the sales potentialities of that firm. He later installed accounting systems for the Laundry Owner's National Association, on the West Coast.

J. D. SMOUSE

J. D. Smouse, who has been employed by Publix as manager of the Redford Theatre, Detroit, Mich., a little more than a year, and who previously managed theatres in the east, is an experienced showman. His earlier theatrical engagements have aided him in performing his managerial duties in an efficient manner.



J. D. Smouse

Prior to his joining the Publix Kunsky forces, Smouse was employed by the Rowland & Clark Theatres of Pittsburgh, Pa., from 1922 to 1926. During that time he served as manager of the Arcade and Blackstone theatres in Pittsburgh and as managing director of the Rowland and Colonial theatres in Wilkesburg.

INSTITUTIONAL NATURAL FOR ALL PAPERS

A prevailing condition is forcefully brought to the fore by a nationally known investment bureau, which points out, in suggesting the purchase of stocks and bonds, the bright position and outlook of the motion picture industry. This should be the basis of a feature story, institutionalizing the theatre in your community.

The story follows:

"The outstanding event in 1929 in the motion-picture industry was the further development of the sound picture, which has come into such widespread public favor that it has now nearly displaced the old silent version. It was recently estimated by Standard Statistics that out of a total of some 20,000 motion-picture theatres in this country, not more than 7,000 are equipped for sound pictures. It is, therefore, probable that the wiring of a considerable part of the balance, which is certainly to be expected, will invite larger audiences and thereby increase gross and net profits of the industry in the future. The success of the sound picture has been well demonstrated and is likely to continue. A still further increase in earning power of the motion picture industry should occur, if other resources, such as "Technicolor" and "Magnaflm," which are still in their infancy, are developed to the fullest extent.

"The motion-picture industry was one of the few major businesses to enter the year 1930 in a strong and favorable position. Furthermore, the industry is not likely to suffer from the effects of the recession in general business, which may or may not continue in many other lines. The motion-picture-going habit is so deeply rooted in the American public that even in times of business depression theatre attendance is little affected.

"In recent years the leading companies have pursued aggressive expansion policies and have greatly enlarged their property holdings by acquiring independent theatre chains, as well as by building new theatres. Thus, they are in an admirable position to benefit from the favorable factors as outlined above."

CHANGES

The Strand Theatre, Brockton, Mass., has gone to a seven-day policy, opening Monday and closing Sunday.

We have no further interest in the Rialto Theatre, Bloomington, Ill.

PUBLIX THEATRES

What More Do You Want?

With the Publix organization functioning more perfectly than ever before; with a solid year of record-breaking public patronage behind you—patronage induced by the greatest line of attractions ever consistently presented in any group of theatres, plus showmanship; with a splendid list of bookings in the offing for the three months just ahead; you approach the Second Quarter with the added inducement of rich contest awards at every turn in the road! Man—will you do your darndest to get in on that prize money?

I'll say you will!
V.M.M.



MERCHANTS OF ENTERTAINMENT

guiding them to success, Mr. A. J. became so wrapped up in his beloved theatres in Chicago that for a long time he resisted all efforts to persuade him to transfer his efforts and activities to the home office in New York, so that Publix showmen might learn from him at first hand rather than by following the precepts he had established in Chicago. Finally, however, he was prevailed upon by Mr. Katz to come to New York and act as his associate, and in September of 1929 he transferred his headquarters to the East.

In his new and larger sphere of activity he is directly in charge of all stage entertainment, and has under his supervision the Music Department and Stage Production Department. In addition to this, he is in charge of the short subjects department of the Paramount Long Island studios.

In New York

Envisioning a larger field of usefulness for the Publix music and production staffs, he arranged shortly after his arrival in New York to have these departments moved in their entirety to the Long Island studios. Here the musical advisors, composers and arrangers under Boris Morros, General Music Director, and the

producers on the staff of I. M. Halperin, production department head, will collaborate on Paramount short subjects, as well as Publix stage units, under the guidance of Mr. A. J.

This short sketch of Mr. A. J. Balaban has not attempted to eulogize him. The recounting of his achievements speaks volumes on the subject of A. J. Balaban as a showman. As for A. J. Balaban the man, his eulogy rests unspoken in the hearts of 25,000 Publix showmen, and countless others outside the organization, who look upon "Mr. A. J." as their ideal and inspiration in the new, uncharted era of show business.

HOUSE HOSTESS NEW IN THEATRE

A House Hostess, something new in show business, will become part of the personnel of theatres in the Eastern Iowa District according to word from Nate Frudenberg, manager of the district.

These hostesses will act as directresses working through the society editors, writing notes of welcome, working up theatre parties of all descriptions, etc. The first hostess has been assigned to the Fort Theatre, Rock Island.

MENTAL MARVEL IN 'LIVE LOBBY'

The first attempt at "live lobby" entertainment at the Saenger Theatre, New Orleans, has resulted in sensational success, according to word from Division Manager George C. Walsh. Harvey Oswald is manager of the theatre.

Sinnett, the mentalist, working in a manner similar to that of Gene Dennis in Brooklyn, has created a good deal of talk and distinctly favorable box-office reaction.

He has been answering 2,000 questions daily on the mezzanine floor.

"His radio broadcasting is getting tremendous response," states Mr. Walsh, "and a tie-up with the New Orleans Item has brought more than 400 questions to that office. Two entire pages will be turned over to the theatre as soon as Sinnett compiles his answer.

WOLEVER TRANSFERRED

Irving Solomon, formerly assistant manager at the Toledo Paramount, has been appointed manager of the Piccadilly, Rochester, succeeding H. A. Wolever, who has been assigned as manager of the Tudor, New Orleans.

STORY ANGLE SELLS MUSICAL SHOW!

'SUNNY SIDE UP' IS SAVED BY AD COPY

Proceeding on the theory that every picture presents its own, individual problem in "merchandizing," Publix Balaban & Katz analyzed carefully the methods employed in other cities, and the measure of success attendant upon the respective campaigns in each, before opening "Sunny Side Up" at McVickers Theatre.

By their favorable reactions to "The Virginian" and other pictures of either an outdoor or simple background, audiences of Chicago, it was concluded, had tired of the song-and-dance opera. It was therefore planned to "bury" the music angle of "Sunny Side Up," and instead play up its drama of a girl from the slums who beat on the locked doors and hearts of society, eventually winning a rich young husband. But to capitalize the vast plugging the song hits had gotten on the air and everywhere, the ads suggested that these hits were originally from the picture.

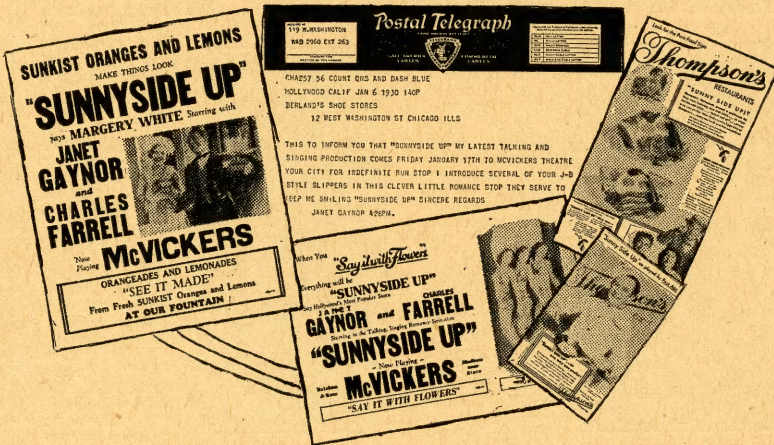
Mercury Drops

However, "Sunny Side Up" opened to sub-zero weather. People stuck close to home and the radiator, and at first it was feared that even the suggestion of the music had kept them away. Taking no chances, the style of ad copy was changed immediately, and only the drama and the love romance were played up. The Fox office aided in this by throwing in extra money on a semi-attraction, semi-institutional half-page ad. Business began building instantly.

Displays in front of the house also submerged the song hits and

WITH EYES OPEN!

Restaurant, drinking stands, Postal Telegraph and florist tie-ups were but part of the campaign used in selling "Sunny-Side Up." The ad-copy campaign appears at the bottom of the page. Your magnifying glass will reveal the hot tie-up copy.



played up the romance and drama, and were augmented later by a large easel bearing a series of dramatic stills, including no musical comedy scenes whatever. Miniature displays behind glass and a February Campaign easel also pointed to "Sunny Side Up" as one of the big pictures promised McVickers' patrons for February.

Egg Prices Rise

One of the big tie-ups which undoubtedly helped "Sunny Side Up" go over, and which came simultaneously with the big ads, was the Thompson Restaurants quarter-page ads, showing Gaynor and Farrell and Paul Ash eating eggs sunny side up at Thompsons' and giving very prominent mention to the stars, the picture and the theatre. These ads ran intermittently in all the papers and proved

so popular, Thompson Restaurants reported, that the price of eggs was shot up two cents a dozen—and business at McVickers naturally increased. This tie-up was the work of Les Kaufman.

They also contributed their fifty-two windows, using window strips of the ad proofs, enlarged, and also enlarged photographs of the group which appear in the larger ad on this page. The colored 14 x 17 enlargements were also utilized for special window displays, with theater mention snipes on the corners.

Other Windows

Milton Levy, assistant in loop theater exploitation, obtained 250 windows through an Orange Drink Association, using a certain still from the original set. Strip reproduced in layout.

Kaufman succeeded in getting

SHOWMANSHIP!

When lights and power were shut down recently in Toledo, Manager Marsh Gollner of the Princess immediately procured a portable victrola from a neighboring music store, placed it on the stage, and entertained the audience for forty minutes with non-sync records. During this time there were only two refunds and no walk-aways at the box office, even though the delay in the show was being announced.

This incident emphasizes the importance of similar preparedness on the part of every manager in Publix, particularly in all-sound houses where no talent is available to fill breaks in the entertainment occasioned by failure of the power supply.

1,200 windows through the "Say It With Flowers" gag with the Allied Florists, Inc. Also obtained about 75 music store windows, with special displays in nearly all of them, through co-operation with the music publishers. In addition 300 Brunswick News Flashes were sent to Brunswick dealers, at no cost to the theatre.

A Brunswick Panatropé was played, using Brunswick recordings of "Sunnyside Up" song hits, with a loudspeaker placed on the marquee.

Enlarged Telegrams

Twenty-five windows of the Berland Shoe Stores, used enlarged Postal Telegraph gag, while 40 more windows, on same telegram, were displayed in Postal Telegraph windows. Two hundred other enlarged Postal Telegraph blanks were displayed by Victor Record company.

The outstanding tie-up was that

Candy Bar Helps 'Vagabond King' Exploitation

As a result of a tie-up with Norris, Inc., of Atlanta, candy manufacturers, effected by N. E. Beck, publicity director of the Atlanta Paramount, a "Vagabond King" candy bar has been placed on the market in each of the twenty-five key cities in which the picture opens March 7th. Retailing at 10 cents, the wrapper of the bar carries a three-color reproduction of Dennis King and Jeanette MacDonald in a scene from the picture.

In Atlanta, the tie-up nets the Paramount 200 dealers' windows, among other things. Nationally, the Norris sales force of 150 men will concentrate their efforts for the next two months on the "Vagabond King" bar. Mr. Beck suggests that managers, particularly in the 25 key cities, contact their local dealers immediately in order to derive full benefit from the tie-up.

with Thompson's, which accordingly opens the way for future hook-ups with them. They liked the contact so much that they have recently added an exploitation and publicity department where heretofore they had been exceedingly conservative.

The picture had an unusually long run, and there is every reason to believe that its success in Chicago is attributable to playing up the romance and drama first and the songs last, with the help of course, of the window displays and exploitation.

PUNCH-PACKED COPY SELLS!

Starting out on the wrong foot in selling "Sunny-Side Up," the Chicago boys quickly reversed their steps, and instead of playing up the musical side of the photoplay, stressed the

story angle. Read the copy in the ads reproduced below, and read the story on this page for a detailed explanation. Pull your reading glass on this one, and study the copy carefully.

You'll find it time well spent! Publix trade-marks do not appear in individual ads because each is part of a large combination ad with a standard banner head in which "Publix" is featured.

BOX-OFFICE GROSS DEPENDS ON NEWSPAPER ADVERTISING DECLARES B & K SHOWMAN

To say that selling seats in a motion picture theatre is like any other type of merchandising is as banal as saying that night follows day or vice versa—it is such an obvious fact.

The question then rises, what is the most effective way of merchandizing your particular product.

Is it with stories and squibs scattered in the newspapers?

Is it with window tie-ups and other accepted forms of exploitation?

The experienced merchandiser, such as Wm. Pine of the Publix-B. & K. salesforce immediately answers, "No!"

He adds, however, that all of these are aids and help in the grand ensemble.

"The experienced showman," says Pine, "will tell you that copy—good, solid, substantial, selling copy will bring the dollars a'rolling into your box office. He will tell you that every picture, presents its own problem, its own means of attack and that every picture is like a new battlefield to the general.

Whet Appetites

"Window tie-ups, general exploitation of all types, stories in newspapers tend to whet the appetite of the prospective theatre patrons. But in the final analysis it is the "copy" you write that brings them to the box office with their price of admission in their hands!

"The Publix-Balaban and Katz Oriental Theatre in Chicago gives

fine and conclusive proof of this.

"When the Ash-fever subsided at that theatre and the house entered a period of doldrums the "gang" in the windy city decided that only Herculean methods would bring that erstwhile "gold mine" back to the place it once occupied as a money getter. Of course it must be understood that the Oriental Theatre is always faced with the problem of selling what in Chicago is known as "fifth choice pictures" i.e. in Chicago, McVickers gets first choice, United Artists theatre second, Roosevelt Theatre, third, Chicago next and Oriental what's left.

Out of Group Ad

"In planning the campaign of rebuilding the Oriental Theatre, the first point agreed upon was to take the theatre out of the group combination ad in vogue in Chicago for two days, the day before and the day of the opening of a new attraction.

"And then we shot with our ads, selling the picture and selling it hard. Away from the combination it attracted attention as something different—something new. IT DID BUSINESS—big business!

"A smart military leader plans to attack differently and when he does, he keeps everlastingly at it—and that brings results. It has at the Oriental Theatre. Grosses have been rolling along in nice shape ever since—and mostly always with pictures that would ordinarily die. But each picture

WINDOW CARDS HELP!

Although concentrating most of their selling efforts on newspaper ads and copy, the publicity staff of the Oriental Theatre does not disregard the value of retail store exploitation. Examples of window cards appear below.



has to be sold hard with copy and attractive layouts.

Flock of Tie-Ups

"But the publicity and exploitation has kept pace too. Ed O'Donnell, manager, recently made a tie-up with one of the largest radio stations to sell—not merely announce, the program three times each day—and this is gratis.

"The Oriental has a tie-up with every restaurant in the loop in which our program gets prominent display.

"Every music store and musical accessory store and shop in the loop features window displays every other week on Lou Kosloff,

the present master of ceremonies.

"We have effected a tie-up with a chain store outfit (hosiery), thirty-nine stores in the busiest spots in Chicago for effective weekly window displays.

"We tied up one week with the hardware retail merchants association and they liked it so much, they take a weekly tie-up from us for 350 window displays free with no cost to us.

"These are but a few of the things being done in the way of exploitation and it all helps like the deuce, but in the long run they pay off at the box office on the selling copy."

'GUEST' TICKETS KILL 'FREE' IN CHICAGO ADS

From the minds of the ace merchandisers in the Publix-Balaban & Katz Chicago division comes the solution to the evil habit of advertising "free tickets." In Chicago, where the gag originally started, they call them "guest tickets."

Publix theatres which on occasion make trades of free tickets in return for valuable newspaper display space will find that the use of "guest tickets" tells the story in a manner acceptable to everyone. It carries all of the appeal possessed by the word "free," and it has none of its odium.

The "free ticket" evil usually appears in either the want ad tie-up or in circulation promotion tie-ups, and it is hoped that every Publix Theatre will immediately adopt the words "guest tickets" in every case, and will never permit public utterance of "free tickets." Obviously, if we educate the public to believe that such a thing as "free tickets" exists, no one will want to pay for tickets.

Composite Photograph Used in 'Star' Contest

A composite photograph of 77 numbered star heads of the principals in the "Show of Shows" was used by Manager J. A. Jones of the Saenger Theatre, Pensacola, Fla., in an identification contest. The photo was published in the daily papers as a news feature. A five dollar cash prize was awarded to the first correct list left at the box-office and passes to the next 25.

"COME-ON" COPY BRINGS CROWDS!

"Come-on copy" says Bill Pine, of the Publix-Balaban and Katz, Advertising and Publicity Department, "is what makes them come. The best ads may not sell a poor pic-

ture, but many a good picture has flopped because of poor advertising. And exploitation is not nearly as important as letting the world know that you have a cracker-jack show."

The ads reproduced below illustrate some of the come-on copy that has proved so successful in Chicago. Get your enlarging glass and read them!



BUFFALO PLUGS ORGANIST WITH SONG TIE-UP

The newspaper serial theme song has opened a rich field for the publicity seeker. In Buffalo several weeks ago, Shea's Buffalo tied-up with the Courier-Express in plugging Phil Lampkin and the stage band and got a barrel of free space.

During the last two weeks, two tie-ups were made, again through the efforts of Publicity Director, Charles B. Taylor, one with the Times and the other with the Courier-Express and this time that genial console artist, Henry B. Murtagh was given the plug—and what a plug!

In the Times there was a half page and a quarter of another in the Sunday roto section, with Henry's photograph prominently featured on the title page of the song. With much additional type matter, mentioning both Murtagh and the theatre, this song went on to the pianos of thousands of homes in the city. During the week, the theatre also got some good space by having Jack Dempsey pose with Henry in additional tie-up stories. There was a two-column headed story every day. Other photos showed Murtagh playing the theme song for the girls in the Publix production "Match-box Revue."

At the conclusion of this tie-up in the Times, came a similar one in the Courier-Express. This also ran for a week, with a two column head story each day and some attractive photos, one of which showed Murtagh playing the theme song of "Lovejoy," as members of The Ingenues, playing the Buffalo in "Ingenuess' Gambol," sat around "reading the first chapter."

In return for all the publicity, of course, Murtagh mentions that

BUILDING YOUR PERSONALITY

Following up on the newspaper serial theme tie-up, noted in former issues of Publix Opinion, Charles B. Taylor, publicity director of the Publix Shea's Buffalo Theatre, continued 'plugging' his theatre's personalities, by using Henry B. Murtagh, organist, as the means for publicity stories and photos—and how

he got 'em! The story in the adjoining column will explain how Taylor was able to 'build up' his organist and the layout below will show the material used to produce the results. Are your theatre personalities continually being 'plugged?' It's a great help to the box-office, you know.

Knockout Says Jack-Headed and Broke Song for Red-Headed and Broke

RED HEAD THEME SONG MEETS INSTANT FAVOR

RED HEADED AND BROKE Theme Song a Big Hit

Murtagh Finds Audience Likes Lovejoy Melody

Musical Maidens Fall For Lonesome for Love

Lovejoy, Founded on Courier-Express Serial, Song Hit

Murtagh Makes Lovejoy Popular Song Hit of Day

Murtagh to Play Lovejoy Song Last Times Tonight

Lovejoy, Murtagh's Solo, Is Thrills Buffalonians

Lonesome for Love

Lovejoy Proves Big Song To Be Played by Murtagh

Lovejoy Serial Song Hit

Hear and Sing "Lonesome for Love" at Shea's Buffalo

Starting the Week Beginning January 24th

Season's Greatest Song Hit as featured by Henry B. Murtagh

LONESOME FOR LOVE

Theme Song from The Buffalo Times Serial "RED HEADED AND BROKE" AS FEATURED BY HENRY B. MURTAGH

the song he is playing is the theme song of the serial now running in the Courier-Express, the Times and whatever paper is concerned. A layout of all the free space obtained is reproduced above.

TRUCK BALLYHOO
A one ton truck, covered on both sides with giant banners exploiting "Burning Up" was the highlight of a campaign conducted by Manager David J. Dugan and

his assistant Melvin Morrison of the Publix Paramount, Newport, R. I. Dugan, who is Commander of the local Veteran of Foreign Wars also was able to secure favorable window displays.

GETS 3 CO-OP ADS IN ONE WEEK

Thanking Publix Opinion for tips on exploitation, Manager J. C. King of the Arcadia Theatre, Harlingen, Texas, sent tear sheets of three co-operative ads he promoted in one week.

On January 25, a full page ad appeared on the "Love Parade" with an identification and picture parts contest worked into the individual merchant's section of the page. The name of Chevalier did not appear in any of the billing, and the purpose of the contest was to mount the parts of the picture distributed throughout the page and name the star. Ten free tickets were given to the ten neatest solutions submitted.

On January 28, a five-column fifteen inch ad was promoted in another local paper. This ad featured Bebe Daniels in "Love Comes Along".

The next day a six-column, seventeen inch ad contributed by the newspaper appeared. Half of this was devoted to the theatre while the other half carried a message of bargain days in Harlingen.

This success at newspaper promotion did not cool King's ardor for other means of exploitation. In addition to co-operative ads and regular space, window tie-ups were effected with banks and florist shops.

Snipes Magazine for 'Marriage Playground'

Phil Fourmet, manager of the Rialto, Denver, utilized an unusual idea when he procured 100 copies of Liberty Magazine and placed a snipe on the front pages calling attention to the review on Page 28 on "The Marriage Playground." Another snipe on the page indicated stressed the three-star review and Rialto playdate.

"PUBLIX OPINION" DAILY FORECAST CALENDAR

1930 - JULY - 1930

"EVERY dollar that comes into the Publix coffers represents the sweat, brain labor and energy of the entire organization. No Publix showman is worthy of the name if he spends that dollar without the same labor pains with which it was earned."—SAM KATZ, President, PUBLIX THEATRE CORPORATION.

PROGRAM-PLOTS	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	REMARKS
(Whether full-week or split week policy, keep your program-plot for each week, here. Set down titles, stars, features, shows, trailers, footage, running time, running order, distributor, stage show, lobby-adult, and sales campaign plans.)	IF A TELEGRAM IS NECESSARY DON'T— 1. Use unnecessary words. 2. Ask for reply by wire unless necessary. 3. Say "please" at the beginning of each thought. 4. "Stop" your telegram too much. You pay for "stops". 5. Send telegram collect to another branch of business with the idea of shifting costs. 6. Use over 50 words on Day or Night letter unless necessary. Each additional 10 words or fraction thereof costs money. 7. Include formal salutations such as "Respectfully".		1 Distribute dodgers, heralds and other literature at golf courses, baseball fields, etc.	2 Are your "Cool'em" trailers convincing? Cheerful? Interesting? Brief?	3 Tack cards in tourist auto camps! Hotel lobby exploitation?	4 Today is Independence Day. Decorate Marquee.	5 Don't let your MONDAY BUSINESS turn into "blue" or "red".	Get down here WHAT is unfinished for the week and WED was assigned to follow through.)
	6 Does your promotional effort sell tickets—or does it just make "eye-wash" to fill a scrap book?	7 Are your lobby and marquee properly lamped?	8	9 You Have The Merchandise. SELL IT!	10 Hold staff meetings for exchange of ideas and constructive criticisms of operation.	11	12 Don't let your MONDAY BUSINESS turn into "blue" or "red".	
	13 What do you do to sell your tickets by tying up with the weekly Paramount-Publix Radio Hour?	14 Does your ad-artist obtain all engraving aids? (See PUBLIX OPINION, bound volume.)	15 What are you doing to bring the people to your theatre and away from the beaches?	16 Place signs, tack cards, etc., on roadside refreshment stands on highways leading into your city.	17 Spontaneous combustion takes place in soft coal—to avoid possible fire, turn coal over.	18 Make sure your staff reads ALL of PUBLIX OPINION.	19 Don't let your MONDAY BUSINESS turn into "blue" or "red".	
	20	21 Does your projectionist read "Sound Tips"?	22	23 What are you doing for local holidays?	24 Help to stop the waste in good, repeatable ideas. Tell 'em TODAY to PUBLIX OPINION (the official "voice" and "idea exchange").	25	26 Don't let your MONDAY BUSINESS turn into "blue" or "red".	
	27 Are you building SUNDAY matinee business? (See PUBLIX OPINION, Vol. III, No. 10, 12.)	28	29	30	31 DON'T FORGET SCHOOL RE-OPENINGS IN SEPTEMBER! Get ready to fight the September Slump by selling PARAMOUNT MONTH.			"THE EMUP" These firms get you free prices, free windows, free newspaper ads—without payment! Arrowair Kent Radio, Majestic Radio Corp., Hellman Products Co. (Gina Ribbon Sided Dressing), Hydrex Ice Cream, Zenith Radio Corp., Eight National Wafers, Brunswick-Balke-Collender Co., O. R. B. Camera Projector Co., Black Crow Candy, Baby Ruth Candy Co., Williamson Candy Co., Screen Book Magazine, All music, radio, phonograph stores.

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MERCHANT PAYS FOR THEATRE CIRCULAR

A splendid tie-up for neighborhood department or specialty stores is illustrated by a new co-operative circular issued by the Onyx Shoe Shop in conjunction with the Brooklyn Paramount Theatre.

The Onyx store pays the entire cost of the circular, having been sold on the idea by Roland Barkland of the theatre publicity staff, that interesting layouts and copy of current and coming attractions, such as provided by the theatre greatly enhance the reading value of the circular.

The circular is 14 by 14 inches and is printed on white stock with different colors on the reverse sides. The Onyx outfit assumes all responsibility for the distribution, guaranteeing delivery directly to the home. One thousand are distributed weekly with the possibility of this number being increased in the future. Recipients of lucky numbered circulars receive passes.

An economical phase of the tie-up is found in the fact that the same plate used by the theatre for another circular is used for the new tie-up.

THANK YOU!

The following is an excerpt from a letter written by Ray L. Niles of the North Dakota district:

"Bound volume of Publix Opinion to be managers' 'bibles'. Countless valuable ideas contained therein. Greatest individual idea in many years!"

Newspaper Serial Aids Theatre Patronage

A five day serial story, running in the local paper, prior to the opening of "Condemned" at the Broadway, Chelsea, Mass., helped to arouse a great deal of interest in the picture. Ads heralding this feature and stating picture play-date at the Broadway were also printed, at no cost to the theatre. Manager Joseph J. Sullivan is responsible for this effective newspaper tie-up.

SERVICE SOCIAL

A social event which helped to permeate good fellowship among the service staffs of the Publix Theatres in Salt Lake City, Utah, was recently held. Representatives from local papers attended and made mention of the affair in their publications.

AID FROM OPPOSITION!

The story in the adjoining column will explain the photo below, which was taken at the annual automobile show in Woonsocket, R. I. Music as well as Space, 75 feet wide by 300 feet long, was promoted by Manager Sidney Holland of the Stadium, and Bunny Bryan, publicity director of Rhode Island and suburban Massachusetts.



ANNUAL SLUMP OFFSET WITH INNOVATION

Realizing that the annual Automobile Show in Woonsocket, R. I. was a menace to the box-office, draining receipts every year, Manager Sidney Holland, of the Stadium, with the aid of Bunny Bryan, publicity director of Rhode Island and suburban Massachusetts, counteracted the usual slump by tying-up with the officials of the show.

A booth, 75 feet by 300 feet, fully decorated and equipped with benches, for onlookers, was given over to the use of the theatre, gratis. As can be seen in the reproduction in the adjoining column, most of the furnishings and decorations were devoted to the exploiting of current and future attractions at the Stadium. A ten piece orchestra, paid for by the auto dealers, supplied the bulk of the entertainment. Two girl harmonizers from the Stadium, and an act from the Bijou, another local Publix house helped to enliven the program. The only expenditure on the part of the theatre was \$25, for the engagement of a four piece string orchestra.

Bunny Bryan, who acted as master of ceremonies at these programs, which lasted from 7 to 10 P. M., with entertainment at 15 minute intervals, always made a three minute talk on current and coming attractions at the Publix Woonsocket theatres. Instead of the usual deficit encountered during the annual auto show, both the Stadium and Bijou theatres showed a decided profit for that period.

The officials were so pleased with this innovation that a delegate of the automobile association thanked Bryan for the tie-up and said, "We certainly appreciate your co-operation. You made it possible for us to break all attendance records. You can rely on us for any co-operation you may desire from now on."

Thus the opposition was a great help to the Woonsocket theatres and an annual box-office menace downed! Duplicate this 'co-operative' measure when some big local attention-getter hits your town, and increase good-will and Receipts!

THEATRE CLOSES

The Liberty Theatre in Minneapolis was recently closed.

Special Delights Tourists At Resort

Thousands of tourists in St. Petersburg, Fla., were entertained by the Publix Theatres Entertainment Special when it recently stopped there for a week's visit.

In addition to the customary stunts, the train stopped at the newspaper offices and the Coliseum, during the annual hotel ball where it lead the parade which opened the automobile show.

Among its novelty entertainments was one given at the end of the million dollar pier, where two destroyers of the United States Coast Guard fleet were tied up for public inspection. Thousands of visitors were on the pier and the center of interest switched from the destroyers to the Publix Special. At the bathing beach, in a setting of palms and bathing beauties, it was again the cynosure of all eyes.

The next day it nestled alongside the huge Goodyear-Zeppelin blimp the Vigilant for its photograph, a setting which, like the others, was arranged by Dixon Williams, Jr., manager of the Florida theatre.

Stage Basketball Game Features Athletic Star

Showmen of the Minnesota Theatre, Minneapolis, were certain that Bronco Nagurski, University of Minnesota football star, would prove a drawing card for the theatre, but were confronted with the difficulty of devising an effective presentation for him.

Problem was solved by incorporating in each stage show a ten minute basketball game between Nagurski's professional basketball team and a quintet recruited from Publix employees in Minneapolis.

'Sunnyside Up' Dance Helps Exploit Picture

Manager J. D. Marpole promoted a "Sunnyside Up" dance on the Saturday evening preceding the opening of "Sunnyside Up" at the Publix-Orpheum Theatre, Ogden, Utah.

It was held at one of the popular ballrooms and every other dance was a "Sunnyside Up" number. At 11 o'clock at the "Sunnyside Up" dance, 200 balloons were released from the ceiling; twenty of which contained a single pass, good for Monday only.

For Permanent, Cumulative Value In Your Sales Effort:

LOAD UP YOUR PATRONS WITH

PUBLIX INSTITUTIONAL FACTS!

Get 'em

From Your Bound Volume of back issues of PUBLIX OPINION

Shoot 'em

A Different set of facts about a different phase of their Favorite Entertainment Headquarters, Every Week!

Use

Newspaper stories, lobby posters, three-frame trailers, and ten percent of your display-ad space.

In Six Months' Time, After Properly Institutionalizing Your Selling Effort, You'll Have Your Whole Community So Thoroughly Sold on Publix Entertainment That You'll Have Thousands Come Every Week, No Matter WHAT Your Attraction is!

When You've Done That —You're a REAL Showman!

NEW YORK PROGRAM PLOTS

Week Beginning Feb. 28th

New York Paramount

1. Prelude
 2. Paramount Sound News and Sound Trailer on "Only The Brave" (11)
 3. Organ Concert—Crawfords. (7)
 4. "Slow Beau" — Krazy Kat Cartoon (7)
 5. Publix Unit—Balleff (37)
 6. "Slightly Scarlet" — Paramount Picture (71)
 7. Trailers (2)
- 135 minutes

Brooklyn-Paramount

1. Prelude
 2. Paramount Sound News (8)
 3. Sound Trailer on "Only the Brave" and "Shauve Souris" (4)
 4. Organ Concert—West (5)
 5. Publix Unit—Vallee, Buddy Rogers (45)
 6. "Slightly Scarlet" — Paramount Picture (71)
 7. Trailers (2)
- 135 minutes

Rialto

"Street of Chance"—Fifth Week.

Rivoli

"The Love Parade"—First Week.

Criterion

"The Vagabond King"—Second Week

YOU HAVE THE
MERCHANDISE
SELL IT!

Publix Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of February 28th, 1930

No. 25

Sound business policy dictates that for every additional expense, there should be a corresponding additional gain to the individual theatre. If you are not getting it, something is wrong with your operation which must be remedied at once! —SAM KATZ, President, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

Contents Strictly Confidential

BILL HOLLANDER — BANZAI!

Always hoping to do the right thing insofar as available information may permit, Your Editor of Publix Opinion rejoices in this chance to print a personal as well as circuit-wide cheer for William K. Hollander, General Director of Advertising, Publicity, Promotion, Public Relations, Good Will and Who's Got the Football for the Publix-Balaban & Katz Circuit.

Your Editor, as one of Bill's pioneer associates, realizes that this issue affords a particularly appropriate chance to pitch a few bouquets at the unsung Bill Hollander. The great amount of space devoted here to everyone else in B & K, in presenting examples of the splendid showmanship of that coterie of ace merchandizers, provides the reason. Nowhere else in this issue does Bill's name appear—except here. Bill's general attitude is that everybody else did everything that deserves praise—and if there are any brickbats coming, he willingly poses for them. We object to his modesty.

The true facts are, as Mr. Katz and everybody in Publix-B & K knows, that Bill is one of the modest boys who assembles "the gang" and by gently knocking or scraping skulls together, sets off the spark that ignites the flaming genius of that organization.

In spite of the fact that Bill's idea of literary credit has always been that which is contained only in the weekly pay envelope, we can't control our affectionate desire to perfume him with a lot of fragrant and inky credit that he doesn't want. We hope that he forgives us for hurling pansies, fuchsias, syringas and other horticultural tributes at him, but if we didn't do it now, the whole B. & K. gang ought to kick our editorial pants—and these threadbare breeches are mighty thin protection against Chicago feet.

Bill Hollander joined Balaban & Katz when the Riviera theatre opened in 1918, leaving his drama-defending job on the "Chicago Daily News" to do it. Except for anyone named Balaban or Katz, no one has contributed or still contributes, as much worthy effort and thought to the sparkling effectiveness of B & K showmanship as Bill Hollander. Everybody named Katz and Balaban unanimously agrees with Your Editor on that point.

NEVER - SAY - DIE!

What has become of the old fashioned showman who booked a show he didn't know a thing about—but independently exercised a million dollars worth of ingenuity and resourcefulness in digging out and collecting every possible idea and bit of information needed to sell it to his local public?

In those days, before advertising agencies, trade-paper ads, high-power-press books and skillfully organized and functioning "exchanges" were present in the industry, a showman wasn't fit to be called a showman if he didn't know exactly how to get the information and help he needed.

Your present Editor wishes he had a dime for every time he hustled over to the public library and got the novel from which a movie was made, read it, lifted a few hot descriptive lines for use in newspaper ads, trailers, posters and news-stories. If we had all those dimes, we could retire to that shantyboat on the Mississippi that we've been slaving for, lo these many y'ars!

The day after your bookings are set—even the tentative ones—it ought to be the duty of some member of your staff to walk in on the house manager and say "I've got all the information in the world on each of your coming attractions. If I've overlooked a bet—I'll give you my next month's salary!"

Don't put it off until "tomorrow." Make it a 24-hour deadline. When you've got that kind of an operation—you've got a theatre—and you're a showman. If you haven't you aren't!

SOUND TIPS

From Publix Department of
Sound and Projection.

HARRY RUBIN, Director

Lining Up Meter Readings.

A large number of Weekly Projection Room Reports continue to reach the Home Office with the meter readings of the 42 and 43A amplifiers out of line, while the projectionists do not indicate in any way that this condition is liable to mean trouble.

The plate current milliammeters with which both 42A and 43A amplifiers are supplied vary their readings according to the variations in the line voltage that supplies both amplifiers. For this reason there is a broad red mark on the meter dials on both these amplifiers, and any reading within this red mark is generally satisfactory.

But—both amplifiers are supplied by the SAME line, and variations due to voltage fluctuations will line up with each other. That is, if the 42A drops in reading because of a drop in the voltage supplied the 43A will drop also—it will not rise. Moreover, the drops or increases in readings in this two amplifiers will be proportional—in line with each other. If the 42A drops five per cent and the 43A fifteen per cent, something is wrong about that 43A. The same considerations apply to lining up the readings of both 43 amplifiers, where two are used.

The broad red mark on the dial of the meters indicates the allowable range of readings, but a red line through the center of that red mark shows the true normal reading. Generally speaking, if one amplifier is above or below that average line by any given percentage, the other amplifier should be above, or below, as the case may be, by the same percentage. The ratio between the 43 and the 42 is approximately two to one. If the 42 drops five points in reading, the 43 should drop ten points. In this case the departure from true normal is obviously due to a variation in the voltage supply common to both boards.

Not infrequently the red normal line is an untrue guide, because of some peculiarity in the construction of any individual amplifier, and this must be allowed for. If your 43 has read consistently below your 42 ever since installation and you know that to be a normal condition of your particular equipment, allowance for that condition must be applied to the considerations given above.

With all this in mind, any separate readings—any readings out of line with each other—in these amplifiers, indicate trouble. Almost certainly the trouble is a bad tube somewhere. If the bad tube is balanced with another equally bad—the tubes are mounted on the panels in pairs—then there is nothing to worry about while the readings remain in the red, but a note should certainly be made under "remarks" in the Weekly Projection Room Report. But if the bad tube is not balanced then the condition needs prompt attention. If it is an amplifier tube that is bad distorted sound will result. If a rectifier tube is bad—especially on the 43A—you are flirting with a burnt-out amplifier. In either

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Make	Foot-age	Runn'g Time
	Only the Brave—8 reels (AT)	Paramount	6000	67 min.
	Vengeance—7 reels (AT)	Columbia	5900	66 min.
	Loose Ankles—7 reels (AT)	First Nat'l	6000	67 min.
	Lady to Love—10 reels (AT)	M.G.M.	8200	91 min.
	Vagabond King—12 reels (AT)	Paramount	9400	105 min.
	Song of the West—9 reels (AT)	Warner	6950	77 min.

LENGTH OF TALKING SHORTS

PUBLIX				
	George Washington		210	2 min.
PARAMOUNT				
	Only the Brave (Trailer)		300	3 min.
	Men Are Like That (Trailer)		270	3 min.
	Slightly Scarlet (Trailer)		290	3 min.
	News No. 59		880	10 min.
WARNER				
962	Wedding Bells		475	5 min.
939	Joe Frisco "The Benefit"		925	10 min.
3760	Jazz Rehearsal		900	10 min.
949	Bud Trapps "Sound Effects"		650	7 min.
926-7	Underdog		1740	19 min.
930-1	Eddie Buzzell "Hello Thar!"		1560	17 min.
934	Letter Box		760	9 min.
947	Operation		830	9 min.
UNITED ARTISTS				
	Putting on the Ritz (Trailer)		340	4 min.
MGM				
	Blotto (Laurel & Hardy)		2600	29 min.
	Bear Shooters (Our Gang)		1830	20 min.
	The Shrimp (Langdon)		1630	18 min.
PATHE				
	Songs of Mother		950	11 min.
	Officer O'Brien (Trailer)		260	3 min.
FOX				
	Happy Days (Trailer)		325	4 min.
	Men Without Women (Trailer)		250	3 min.
TIFFANY				
	In Old Madrid (Color, also Synchronized)		920	10 min.
	Cossacks Bride (Color, also Synchronized)		955	11 min.
	Voice of Hollywood No. 2		960	11 min.
	Voice of Hollywood No. 4		950	11 min.
	Voice of Hollywood No. 5		980	11 min.
SONO ART				
	Blaze of Glory (Trailer)		300	3 min.
Length of Synchronous Shorts				
UFA				
	Overture of Egmont		695	8 min.
	Merry Wives of Windsor Overture		675	8 min.
COLUMBIA				
	Slow Beau (Krazy Kat Cartoon)		700	8 min.

case the trouble needs prompt attention. In every case out-of-line readings on these two types of amplifiers indicate something that needs looking into.

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